

## INFORMATION TO USERS

This dissertation was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

### University Microfilms

300 North Zeeb Road  
Ann Arbor, Michigan 48106

A Xerox Education Company

72-29,907

RIDDLE, Pauline Peck, 1932-  
THE DEVELOPMENT OF A BASIC FOUNDATION IN  
CHURCH ORGAN TECHNIQUE FOR THE BEGINNING  
ORGANIST.

The University of Oklahoma, D.Mus.Ed., 1972  
Music

University Microfilms, A XEROX Company, Ann Arbor, Michigan

© 1972

PAULINE PECK RIDDLE

ALL RIGHTS RESERVED

THE UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE

THE DEVELOPMENT OF A BASIC FOUNDATION  
IN CHURCH ORGAN TECHNIQUE  
FOR THE BEGINNING ORGANIST

A DISSERTATION  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirement for the  
degree of  
DOCTOR OF MUSIC EDUCATION

BY  
PAULINE PECK RIDDLE  
Norman, Oklahoma

1972

THE DEVELOPMENT OF A BASIC FOUNDATION  
IN CHURCH ORGAN TECHNIQUE  
FOR THE BEGINNING ORGANIST

APPROVED BY

Bilance D. Andrews

Laird Le Hartinski

Robert Stedman

Ernest Trumble

---

DISSERTATION COMMITTEE

PLEASE NOTE:

Some pages may have

indistinct print.

Filmed as received.

University Microfilms, A Xerox Education Company

## ACKNOWLEDGEMENT

The writer acknowledges with gratitude the encouragement and wise counsel of her major professor, Professor Mildred Andrews. Her contribution has included a large measure of patience, kindness, and precise thinking throughout the writer's program of study.

The writer also acknowledges with sincere appreciation the willingness of Dr. Robert Glidden in contributing his valuable time to the reading and critical appraisal of the dissertation.

Finally, the writer affectionately acknowledges the patience and understanding of her husband, children, and parents throughout the course of this major endeavor.

## TABLE OF CONTENTS

	Page
LIST OF TABLES . . . . .	v
CHAPTER	
I. THE PROBLEM . . . . .	1
II. DEVELOPMENT OF TEACHING MATERIALS. . .	21
III. EVALUATION OF TEACHING MATERIALS . . .	43
IV. PRESENTATION AND INTERPRETATION OF DATA . . . . .	53
V. SUMMARY AND CONCLUSIONS . . . . .	78
BIBLIOGRAPHY . . . . .	82
APPENDIX A . . . . .	88
APPENDIX B . . . . .	238

## LIST OF TABLES

Table	Page
1. Hymn Tunes used in Method . . . . .	16
2. Comparison of Evaluations--Research and Organ Juries, Combined Rating . . . . .	65
3. Means, Standard Deviations, and Results of t-Test for Significance of Difference Between Independent Sample Means--Research and Organ Juries, Combined Rating . . . . .	68
4. Results of t-Test for Significance of Difference Between Experimental and Control Groups in Five Factors of Organ Performance . . . . .	70
5. Analysis of Variance in Factorial Design. Age Level vs. Treatment . . . . .	73
6. ANOVA for Age Level (Rows) vs. Treatment (Columns) using Organ Performance Scores as the Dependent Variable . . . . .	75
7. Organ Jury Evaluation . . . . .	253
8. Research Jury Evaluation . . . . .	255
9. Comparison of Age Groups--Experimental and Control Groups . . . . .	257
10. Results Obtained from Data Subjected to the Kendall Rank Coefficient of Concordance: W . . . . .	258



THE DEVELOPMENT OF A BASIC FOUNDATION  
IN CHURCH ORGAN TECHNIQUE  
FOR THE BEGINNING ORGANIST

CHAPTER I

The Problem

Introduction

The intent of this experimental research is consonant with a statement from Source Book III: Perspectives In Music Education on quality teaching by Oleta A. Benn, which states:

"In order to teach music, which is an art of maturity to those who are immature, we must make such adjustments in techniques and materials as are necessary for the physical and emotional levels of our students, but the final goal for those students must be in the same direction as the goal of the professional. The learnings must be the same. They may differ in degree but not in kind."<sup>1</sup>

It is the purpose of this study to develop a technical beginning course of study for the potential church organist and to evaluate its effectiveness. The series of

---

<sup>1</sup>Bonnie C. Kowall, ed., Source Book III: Perspectives In Music Education (Washington, D. C.: Music Educators National Conference, 1966), p. 251.

lessons will be designed to develop basic skills for hymn playing and other service music. Also included in this study will be examples of organ repertoire commensurate with those basic skills.

"The pupil commencing the study of the organ should have previously acquired a sound and well-developed piano technique."<sup>2</sup> This might include proficiency in all major and minor scales and arpeggios and competency with such literature as the Bach Two-Part Inventions and easier sonatas of Haydn, Mozart, and Beethoven. This level of proficiency would indicate capacity and readiness for an intelligent response to basic organ techniques.

It is the writer's opinion that the study of organ should establish a foundation that could prepare the student toward becoming a professional organist should he so desire. At the present time elementary organ methods are designed for the person who wants to play for "fun;" thorough, "serious" materials are reserved for the advanced student. While it may be agreed that the aspiring beginner needs to learn proper organ techniques from the start, there is a dearth of well-founded study material at this level.

Organ playing is an art in itself and is not

---

<sup>2</sup>Flor Peeters, Ars Nova (New York: C. F. Peters Corp., 1948), p. 3.

something to be "picked up." Consequently, unless the proper foundation is established, it is impossible to learn to play the organ well. An article from The Diapason concerning teaching maintains that: "The student must learn to play the manuals and the pedals at the same time, and he must start at the bottom of the pedal board and learn to play slowly and carefully."<sup>3</sup>

The sequence of educational experiences as described by Benjamin Bloom should be "one in which each experience helps the student advance to a greater or lesser extent toward a given set of objectives."<sup>4</sup> These educational experiences must be planned carefully, starting where the learner is and advancing him to a new level of competence or maturity.

It is necessary to acquire a new concept of technique for the beginning organist as opposed to those used by the pianist. One of the techniques the church organist needs to understand is the importance of a legato style of playing. Organ touch differs from piano touch, since the organ has no sustaining pedal; the tone on the organ continues at the same intensity until the key is

---

<sup>3</sup>Mildred Andrews, "Organ Teaching of 50 Years Surveyed by Master Teacher," The Diapason, L, No. 12 (1959), 12-13.

<sup>4</sup>N. L. Gage, ed., Handbook Of Research On Teaching (Chicago: Rand McNally & Company, 1963), p. 389.

released. When playing legato, the fingers must press the organ keys evenly rather than striking at them and great precision is needed in attacking and releasing the key.

The following glossary of terms indicates the basic techniques for legato playing:

Substitution: an effect created by the key remaining depressed while fingers are rapidly changed.

Finger glissando: the sliding of the finger off a black key to the adjacent white key above or below it. This type of glissando may occur with one note or with two, three, or four notes at once.

Thumb glissando: the sliding and tipping of the thumb in going from one white key to the next white or black key, employed where substitution would be impossible.

Crossing of one finger over or under another: a basic principle of fingering for a smooth legato, used in faster tempos to avoid substitution.

To repeat a note on the piano it is sufficient to strike the repeated note at the proper time, since the sound of each note diminishes rapidly in intensity from the time it is struck. On the organ, however, the sound continues at the same intensity as long as the key is held, and it is only by releasing the key for a definite interval of time that the repeated notes are thus

separated and clearly heard. A pianistic style of playing will not produce the necessary end result obtained by the detached playing of the repeated notes.

It is therefore important for the organist to acquire the techniques necessary for the attack and release of a note, substitution, glissando, and repeated notes in order to play hymns in a musical manner.

Carlton T. Russell wrote an article in The American Organist which states: "Players with weak pedal techniques will find that the bass lines of hymns move constantly, and are by no means written with the limitations of the feet in mind."<sup>5</sup> Beginners are capable of learning such new techniques as the "touch" system of pedaling. In this system for developing a pedal technique, the knees and heels are used to serve as a guide to the interval relationship between the two feet. The heels are kept touching at all intervals up to and including the fifth, whereas the knees are kept touching as far as the interval of an octave. Special symbols are used to indicate pedal technique, and are placed above or below the pedal note. A cognitive taxonomy of technical organ skills, Figure 1, illustrates the necessary manual and pedal techniques which must be coordinated to develop the legato style necessary for hymn playing.

---

<sup>5</sup>Carlton T. Russell, "Service Playing," The American Organist, LII No. 4 (1969), 18.

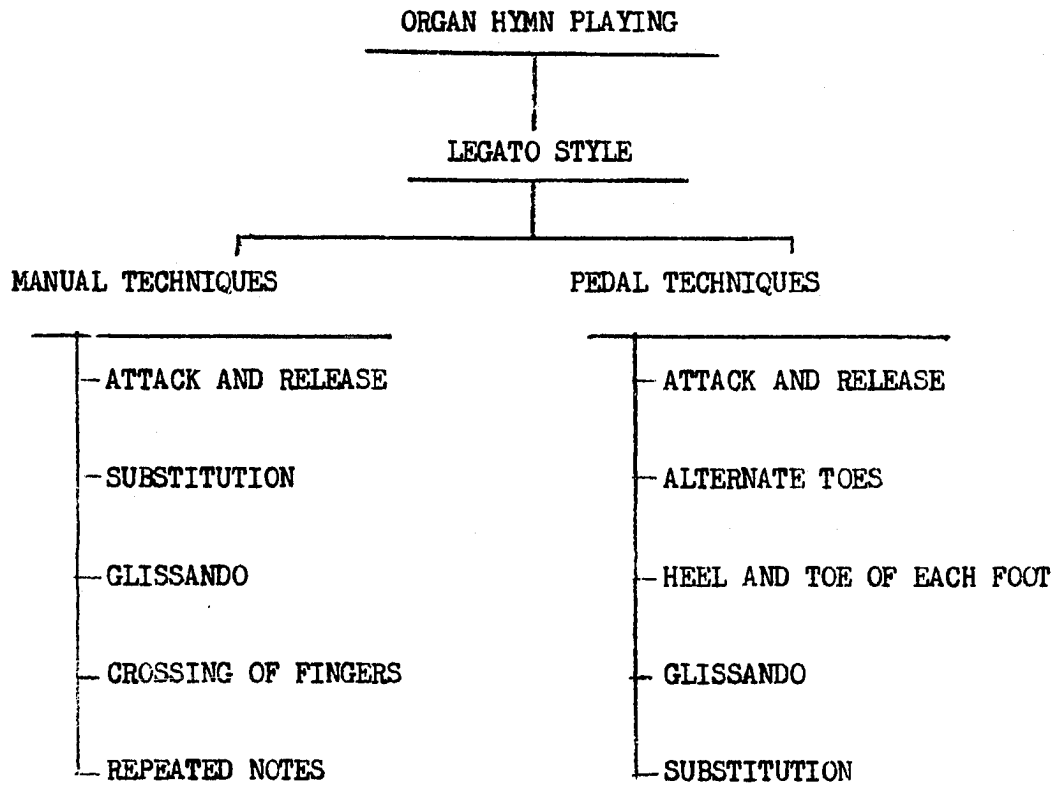


FIGURE 1. - COGNITIVE TAXONOMY OF TECHNICAL SKILLS

A further explanation of manual and pedal techniques is necessary in order to understand the complexities of organ playing that will confront the student who has thus far only been involved with piano keyboard techniques.

## MANUAL TECHNIQUES

### ATTACK AND RELEASE:

1. Press the key down firmly and quickly.
2. Release the key with the same precise movement.
3. Keep the fingers in contact with the keys at all times.
4. The back of the hand and the knuckles should be parallel to the manual keys.
5. Give the precise time values to the rests and notes.

### SUBSTITUTION:

1. In single note substitution, the key remains depressed while another finger plays the note.
2. In double note substitution, two keys remain depressed while the fingers are exchanged.

### GLISSANDO:

1. Finger glissando with one, two, or three notes at a time.
2. Thumb glissando between two white keys:
  - a) Descending with the right thumb and ascending with the left thumb.
  - b) Ascending with the right thumb and descending with the left thumb.
3. Thumb glissando from a white key to a black key.

### CROSSING OF FINGERS:

1. A line placed over the finger 3 indicates that one finger should pass over the other.
2. A line placed under the fingering 3 indicates that one should pass under the other.

### REPEATED NOTES:

1. Repeated notes of equal value:
  - a) Make the rests for the repetition exactly half the value of the note when playing quarter and eighth notes in a fast tempo.

- b) Make the rests for the repeated notes one-fourth the value of the note when playing notes of long duration.
- 2. Repeated dotted notes:
  - a) Make the rest equal to the value of the dot when playing in a fast tempo.
  - b) Make the rest equal to half the value of the dot when playing in a slow tempo.
- 3. Tied notes that are repeated:
  - a) Omit the tied note in a fast tempo.
  - b) Make the rest half the value of the tied note in a slow tempo.

### PEDAL TECHNIQUES

#### ATTACK AND RELEASE:

- 1. Keep the knees and heels touching as far as the interval of a fifth.
- 2. Press the key quickly and decisively for the attack of a note.
  - a) The heel should remain in contact with the key when the key is depressed by the toe.
  - b) The toe should remain in contact with the key when the key is depressed by the heel.
- 3. Play on the inside of the pedal key with the inside of the heel or toe.

#### ALTERNATE TOES:

- 1. When the right foot descends into the lower octave of the pedal board, or the left foot ascends into the upper octave, the pedal will be played on the outside edge of the foot.
- 2. The ankles should be turned in toward the center as long as possible.

#### HEEL AND TOE OF EACH FOOT:

- 1. Slide the heel back  $\surd$  or forward  $\rceil$  on the key when necessary, to put the toe in position for the next note.
- 2. Slide the toe back  $\triangle$  or forward  $\nabla$ .

#### GLISSANDO:

- 1. When going from a black key to a white key, slide the toe quickly off the black key.
- 2. When going from a black key to a black key, slide the toe forward on the first key until the point of the toe is over the next key.



## SUBSTITUTION:

1. One foot for another on the same note.
2. Substitution with one foot alone, changing heel for toe or toe for heel.

It is the objective of this study to design a program of learning for the beginning church organist, and to determine by systematic procedures if postulation can be made whether students have been altered through this set of learning experiences. Louis Thorpe states in the 1958 NSSE Yearbook, "Learning to play an instrument or to sing proceeds most satisfactorily when the material to be mastered is presented in such a way that it has meaningful form and constitutes a pattern discernible to the pupil."<sup>6</sup>

### Justification For The Study

Organs are more accessible today than ever before. They are available in many high schools and homes of students, or the student may drive to his church and practice the organ. Therefore, more students have opportunity to study and practice the organ.

There is a series of books published by Mary Elizabeth Clark and David Carr Glover for the beginning student who has had no piano background.<sup>7</sup> These books are used by many organ studios for people who want to

---

<sup>6</sup>Nelson B. Henry, ed., Basic Concepts in Music Education, The Fifty-seventh Yearbook of the National Society for the Study of Education (Chicago: The National Society for the Study of Education, 1958).

<sup>7</sup>Mary Elizabeth Clark and David Carr Glover, Teacher's Guide for Levels One-Two-Three and Four (New York: Belwin Inc., 1966).

learn how to play the organ for "fun." A "fun" method cannot conceivably give adequate technical preparation to equip one as a qualified church organist.

An article appearing in The Diapason by Mildred Andrews states:

The "Do It Yourself" style of teaching organ, and its unfortunate results, is not new. As early as 1915 many articles appeared on how to "Teach Yourself to Play the Organ." Back in 1916 people were "picking up the organ." Organists were divided into three groups: 1) Those who can play; 2) Those who think or are told that they can play, (they should be called piano-playing organists); and 3) Those who play because there is nobody else with-<sup>8</sup> in call who can (a necessary evil, indeed).

Those in groups 2 and 3 could be classed with group 1 if they had a proper course of study. The people in the 3rd group tend to play the pedals with one foot and keep the other foot on the swell pedal.

Several excellent organ texts have been written for the college-age student, but these books do not fulfill the need of the younger teenager in learning to play hymns and other service music.

To attain the desirable objective, the student must develop a basic foundation of technical skill in his beginning study. This, of course, is true in any type of music training. It is particularly important, however, for the young organist to establish the correct technique of playing by learning the proper "touch" system of pedaling.

---

<sup>8</sup>Mildred Andrews, "Organ Teaching of 50 Years Surveyed by Master Teacher," The Diapason, L, No. 12 (1959), 12-13.

Too many books have left the method of pedaling to the "hunt-and-peck" system. For many years self-taught typists learned by this system, which by comparison has proved less desirable than the now established "touch" technique. Today in the junior and senior high school the "touch" method is the recognized technical procedure used for the teaching of typing. The object of this study will be to introduce the "touch" pedal technique to the beginning organ student; he need not wait until college before he learns it. (Many bad habits can be formed in the learning of a wrong technique, and the college teacher has to break these habits before the student can progress.)

Today there are a large number of churches that have organs with no one qualified to play them. In many situations high school students who play the piano well, or not so well, are given the task of playing the organ. These organists need either a practical course of study using the proper techniques or a qualified organ teacher. Many towns do not have enough experienced organ teachers. This course of study will be designed so that the inexperienced organ teacher would be able to help a student learn organ technique.

#### Survey Of Organ Study Literature

A survey of organ study literature reveals that

there is inadequate study material to train beginning church organists in hymn and service playing. Although there are good organ methods for specific levels of ability, the writer has seen a need for a beginning organ study that would teach necessary organ techniques for hymn and service playing to the student with a sound piano background.

The following books are examples of existing organ methods with a brief description of their attributes and limitations.

Method of Organ Playing (Fifth Edition) by Harold Gleason is an excellent method that is widely used in colleges and universities. The material presented is adult, mature, and does not hold the interest of a high school student.

Flor Peeters has published Little Organ Book For Beginners In Organ Playing in 3 volumes. He uses the old German method, and the fingerings in some of the exercises are poor and inaccurate; (for this reason alone) this method really should not be used.

Methode d' Orgue by Marcel Dupré is an organ method for beginning organ students and is concerned only with manual and pedal technique. It is a popular book with college teachers and has a fine section on all ornaments, with many examples from the organ music of J. S. Bach. Technique examples lead to more advanced perfection than through the Gleason method. Dupré allows each teacher to select his

own repertoire to use with the book, but in order to use it effectively a teacher should have had considerable teaching experience.

The Technique and Art of Organ Playing by Clarence Dickinson was a widely used text among college teachers until recent years when better books have been published. It is reasonably good in the area of manual and pedal technique, but not completely edited enough for beginning students. It contains a large number of excellent pieces of music of all periods, but they are too difficult for the beginning organist. The book does not give adequate technical preparation for their performance.

The Organ by John Stainer is a method which was first printed in 1912. It still retains many theories of organ techniques that have been proved inadequate in the last twenty years, such as playing the pedals by feeling, black-key habit, and looking at the pedals.

Introduction to Organ Playing by Richard Enright was published in 1964. Mr. Enright is a successful teacher and performer at Northwestern University in Evanston, Illinois. Permission was given to copy the technique from Dr. Gleason's book. The repertoire is adequate, but not extremely interesting.

## CHAPTER II

### THE DEVELOPMENT OF TEACHING MATERIALS

#### Selection of Literature

William C. Hartshorn alleges that "teaching is the organization of learning."<sup>1</sup> He further asserts: "A person learns what he himself does, not what anyone else does, even including his teacher."<sup>2</sup> The course of study in Appendix A, composed of twelve lessons, is designed to provide the necessary tools of methodology in presenting a basic foundation in church organ technique for the beginning organist.

The instructional materials include exercises for attack and release of a note, repeated notes, glissando, and substitution. Separate exercises, all written by the author, are included for the manual and pedal. Another segment of the course of study comprises exercises using manual and pedal techniques in connection with simple hymns and organ repertoire.

---

<sup>1</sup>Bonnie C. Kowall, ed., Source Book III: Perspectives in Music Education (Washington, D. C.; Music Educators National Conference, 1966), p. 214.

<sup>2</sup>Ibid., p. 215.

Table 1 indicates the twenty-nine hymn tunes incorporated in the method and the representative hymnals in which they appear. The student should be encouraged to purchase his own hymnal and to copy from the method fingerings and other notations necessary for playing the hymn tunes. These aids will be invaluable to him as he progresses in hymn playing.

The pupil commencing the study of the organ should have previously acquired a sound and well-developed piano technique. This should include proficiency in all major and minor scales and arpeggios and competency with such literature as the Bach Two-Part Inventions and easier sonatas of Haydn, Mozart, and Beethoven.

Beginning organ study should establish a foundation that could prepare the student to become a professional organist if he should so desire. This course of study is designed with that objective in mind. Specifically, it is intended to prepare the beginner in the proper techniques and to provide a basic foundation for church service playing.

The Seventy-Nine Chorales for the organ by Marcel Dupré should be used in conjunction with these lessons.<sup>3</sup> This collection is excellent preparation for the study of the Bach Chorale-Preludes and is based on the melodies of

---

<sup>3</sup>Marcel Dupré, Seventy-Nine Chorales, op. 28, (New York: H. W. Gray Company, 1932).

TABLE 1

HYMN TUNE	BAPTIST HYMNAL	CHRISTIAN SCIENCE	CHRISTIAN WORSHIP	THE HYMNAL	THE HYMNAL ARMY & NAVY	LUTHERAN HYMNAL	METHODIST HYMNAL
Austrian	X	X	X	X	X		X
Coronation	X	X	X	X	X	X	X
CWM Rhondda	X		X	X			X
Dix	X	X	X	X	X	X	X
Duke Street	X	X	X	X	X	X	X
Easter Hymn	X	X	X	X	X	X	X
Hamburg	X	X	X	X	X	X	X
Hursley	X	X	X	X	X	X	X
Hyfrydol	X	X	X	X	X	X	X
Hymn to Joy	X		X	X	X	X	X
Italian	X	X	X	X	X	X	X
Kremser	X		X	X	X	X	X
Laudes Domini	X		X	X	X		X
Love Divine	X			X			X
Lyons	X	X	X	X	X		X
Marion	X		X	X	X		X
Maryton	X	X	X	X	X		X
Nicaea	X	X	X	X	X	X	X
Old 100th	X	X	X	X	X	X	X
Retreat	X	X	X	X	X		X



TABLE 1 - Continued

HYMN TUNE	BAPTIST HYMNAL	CHRISTIAN SCIENCE	CHRISTIAN WORSHIP	THE HYMNAL	THE HYMNAL ARMY & NAVY	LUTHERAN HYMNAL	METHODIST HYMNAL
St. Agnes	X	X	X	X	X	X	X
St. Anne	X	X	X	X	X	X	X
St. Catherine	X	X	X	X	X		X
St. Peter	X	X	X	X		X	X
Seymour	X	X	X	X	X		X
Sicilian Mariners' Hymn	X	X	X	X	X		X
Spanish Hymn	X					X	
Retreat	X		X		X		X
Vesper Hymn	X		X		X		X

Walter Hines Sims, Baptist Hymnal (Nashville: Convention Press, 1956)

Christian Science Board of Directors, Christian Science Hymnal (Boston: The Christian Science Publishing Society, 1937)

William P. Shelton and Luther Wesley Smith, Christian Worship (St. Louis: The Bethany Press, 1941)

Clarence Dickinson, The Hymnal (Philadelphia: Presbyterian Board of Christian Education, 1933)

Ivan L. Bennett, The Hymnal - Army and Navy (New York: A. S. Barnes & Company, Inc., 1941)

Evangelical Lutheran Synodical Conference of North America,  
The Lutheran Hymnal (St. Louis: Concordia Publishing House, 1941)

Robert G. McCutchen, The Methodist Hymnal (Nashville: Whitmore and Smith, 1939)

old chorales used by J. S. Bach. Each of the Dupre Chorales, written in three voices, prepares the way for the study of one of the many technical difficulties with which the student is confronted when he attempts to master the Bach Chorales. Through this study the student becomes familiar with the magnificent chorale melodies early in his organ study. This familiarity helps prepare him for the future study of the Bach Chorales.

The primary objective of Lesson One is to acquaint the student with the technique for attack and release of the manual keys. One problem that the beginning student encounters is a good hand position, which should be similar to that of holding a baseball. A key should be pressed down firmly and quickly, and released with the same precise movement.

Organ touch differs from piano touch and therefore new techniques must be learned. The legato technique is one of the most essential requirements of good organ playing. When playing legato, the fingers should always press the keys evenly rather than striking them and there should be no space or gap between the sounds. Tone must follow tone with neither the slightest break nor overlapping of sound.

Whatever time an organ key is depressed, the sound of the note continues with absolutely equal duration. This endurance of equal force is not possible on any other

keyboard instrument. Since the tone on the organ continues at the same intensity until the key is released, it must be impressed upon the student that great precision is needed in attacking and releasing a key. Each note must be released precisely with a definite upward finger motion.

Exercises involving the major and minor five-tone scales are used to develop the technique of attack and release. A great factor in securing clarity is a firm demarcation of the rests. Rests should be played exactly like notes, except that the keys should be released instead of depressed. "No instrument is more sensitive to legato playing than the organ because the action is on the top of the keys, and unless a definite release is effected the endings of phrases cannot be completed."<sup>4</sup>

In the past it has been considered inevitable that a pupil, in order to develop his technique, should labor over a large quantity of exercises known as technical studies. James Mursell in The Psychology Of Music states that "It is clearly perverse to regard the musician's mere agility or accuracy or endurance as valuable for their own sake."<sup>5</sup> In addition Mursell believes that "such an attitude is an impediment even to the acquisition of technique itself, for

---

<sup>4</sup>Reginald Goss Custard, Systematic Organ Pedal Technique and General Interpretation (New York: Galaxy Music Corp., 1936), p. 34.

<sup>5</sup>James L. Mursell, The Psychology Of Music, (New York: W. W. Norton & Company Inc., 1937), p. 245.

a skill is always likely to be learned most effectively in a functional situation and in close conjunction with its operative aim."<sup>6</sup> It is the purpose of the method in Appendix A to present some technical studies, and also a large number of hymn tunes as appropriate study material in teaching the necessary techniques of an organist. While practicing hymn tunes and incorporating various techniques, the student will be learning music vital for a worship service.

Included as study material is a two-voice excerpt from "Sicilian Mariners' Hymn" for practicing the legato style by connecting each note.

The execution of major and minor thirds while combining legato and detached notes is another technique utilized in hymn playing. In these exercises the soprano and bass lines are played smoothly, while the alto and tenor parts are detached. Precise coordination is necessary so that the legato notes may be heard in distinct contrast to the detached notes.

Playing broken triads in a legato manner while crossing fingers over the thumb is another technique necessary to smooth organ playing. The organists should keep the back of the hand as level as possible while playing these exercises.

Another important asset in legato fingering is the application of the glissando action. Thumb glissando consists of sliding the thumb from one key to another. In

---

<sup>6</sup>James L. Mursell, The Psychology Of Music, p. 245.

descending passages of thumb glissando played with the right hand, each note is first played with the tip of the thumb and then the tip is slid into position over the next key.

In ascending passages with the right hand the opposite motion is required. The motion is with the base of the thumb, sliding to the tip of the thumb, and playing the next note with the base of the thumb.

The left hand ascending passages are begun with the base of the thumb, the next note played with the tip of the thumb. The left hand descending technique is the reverse procedure.

Excerpts of the hymn tunes "Kremser," "Vesper Hymn," and the "Spanish Hymn" are included for practice on the glissando technique.

A. Eaglefield Hull alleges, "Too little thought is given by students to questions of fingering, yet without a sound foundation in this direction, an adequate rendering of any music is impossible."<sup>7</sup> Time spent in discovering the best fingerings will be well compensated by a surety of touch and clarity of style unattainable in any other way. It is important to decide the fingering of passages before commencing to practice them, and once a practical solution of the fingering is arrived at, the passage should always be fingered in the same way. All sound principles

---

<sup>7</sup> A. Eaglefield Hull, Organ Playing; Its Technique and Expression (London: Augener Ltd., 1911), p. 65.

of organ fingering will be based chiefly on the legato touch and, therefore, all the exercises, hymn tunes, and compositions in the method have been carefully fingered for the student.

The final composition in Lesson One is "Savez vous mon cher voisin," a noel by J. F. Dandrieu.<sup>8</sup> The noel is first presented with fingerings, the trills written out as they should be played, and the exact amount of rest to be subtracted from the value of the first of two repeated notes. On the following page the noel is written as it would normally appear in a collection of compositions. The purpose of the first presentation is to instruct the student in the proper techniques involved in this composition. The student is encouraged to memorize this noel.

Lesson Two introduces substitution, another technique that is basic to organ playing. Ordinary piano fingering proves ineffectual for a true legato on the organ. This difficulty is overcome by a system of finger substitution, that is, a sliding change of fingers on the same note. The exercises are to be played in a legato style while the substituting of fingers is taking place. One note must follow another smoothly, and it is necessary to make the substitution quickly and with precision.

---

<sup>8</sup> Jean-Francois Dandrieu, "Savez vous mon cher voisin," Noels (New York: Edwin F. Kalmus Publisher of Music, [n. d.]), p. 14.

One exercise involves playing a major scale using the first and second fingers while other major scales are played with second and third fingers, third and fourth fingers, and fourth and fifth fingers.

Edwin Evans notes, "When two parts are required to be executed by the same hand, it is obvious that each of them can only employ such fingers as may be spared from the other; and it is in the endeavour to make the most of the few fingers which remain that the specialities of organ technique arise."<sup>9</sup> Excerpts from "Laudes Domini" and "Hamburg" use the technique of playing two chords in succession smoothly while substituting the fingers.

Richard Enright states some well-known principles for developing pedal accuracy:

1. Keep the knees together when playing intervals of an octave or less. This also causes a certain amount of tension in the upper muscles of the legs.
2. Keep the heels touching for intervals of a fifth or less. This will promote accuracy in playing the smaller intervals.
3. Do not look at the pedals.<sup>10</sup>

The pedal key should be pressed quickly and decisively for the attack of a note and released with the

---

<sup>9</sup>Edwin Evans, Technics Of The Organ (New York: Charles Scribner's Sons, 1938), p. 19.

<sup>10</sup>Richard Enright, Introduction to Organ Playing (New York: Abingdon Press, 1964), p. 23.



same precision. The heel should remain in contact with the key when the key is depressed by the toe, and the toe should remain in contact with the key when the key is depressed by the heel. The student should play on the inside of the pedal key with the inside of the heel or toe.

The standard sign  $\wedge$  indicates the toe, and the sign  $\cup$  indicates the heel. The right foot is indicated when the sign is placed above the staff and the left foot is indicated by placing the sign under the staff.

Exercises are written for playing legato with the toes on white notes, alternating right and left toe. An excerpt from "St. Anne" utilizes the technique of alternating the right and left toe in a legato manner.

The interval of a sixth is very common in hymn tunes; therefore, manual exercises in various keys are written for playing the interval of a sixth in the legato style. Another valuable tool is the technique of combining legato and detached notes for the interval of a sixth. In these exercises, the soprano and bass lines are legato, while the alto and tenor lines are played detached. While mastering these combinations, it is important for each rest to receive its full duration of time.

Playing a repeated note requires the learning of another basic organ technique. The attack and release of the organ key must be made in the proper rhythm, and therefore, the value of the first note will be less (followed

by a rest) so that the second note may be played as written. The student should make a great point of the smooth but clear articulation when notes are repeated, but Hull reminds the student that "This sort of repetition must not be confused with the staccato touches, great care should be taken to render the crossing of parts absolutely clear."<sup>11</sup> A three-voice excerpt from "Retreat" for manuals demonstrates the technique of repetition.

Another hymn tune, "Love Divine," written for three voices, requires the student to play repeated notes and use finger substitution for a flowing legato line.

A two-voice noel for the manuals by L. C. Daquin, the concluding composition in this lesson, requires a clear, precise technique in playing repeated notes. The student is presented with the problem of trills and mordents which begin on a repeated note, therefore, utmost dexterity and coordination is demanded for a correct performance.<sup>12</sup>

Lesson Three enables the student to receive further practice in substitution by playing the minor scales with two fingers, using the technique of substitution.

As in piano playing, a correct and easy position

---

<sup>11</sup>A. Eaglefield Hull, Organ Playing; Its Technique and Expression, p. 192.

<sup>12</sup>Louis-Claude Daquin, "Sur Les Jeux D'Anches, Sans Tremblant," Noels (New York: Edwin F. Kalmus Publisher of Music, n.d.), p. 5.

of the fingers over five consecutive scale notes will be the basis of all fingering. All problems will be solved by some extension or modification of this hand-placement which must be regarded as the normal type. Developments from this hand position are made by extension or contraction. According to Hull, "These two devices constitute by far the best style of fingering for the organ as the hand is kept in a quite easy position."<sup>13</sup>

Because finger extension is another necessary tool for the church organist, exercises consisting of broken thirds are written for the third and fourth fingers, and the fourth and fifth fingers. These are included to facilitate the student in playing a legato line.

Since many hymn tunes employ consecutive thirds, the technique of substitution on double notes is very important. Exercises consisting of successive thirds in both hands and in various keys are presented for the student to become familiar with the technique of double substitution. In the first exercise, the third and fourth fingers of the right hand are on one note and the first and second fingers are on the other note. Double substitution, like single substitution, should be accomplished quickly, but in a rhythmic motion.

The soprano, alto, and tenor parts of "Hyfrydol"

---

<sup>13</sup> A. Eaglefield Hull, Organ Playing; Its Technique and Expression, p. 192.

were copied from the hymnal and fingered to demonstrate the techniques learned thus far, which include the playing of consecutive thirds and sixths. The student may observe from this hymn tune the necessity for the hands to be flexible in playing the alto note in order to produce a legato line. Some chords require the left hand to play the alto note so that the right hand can make a smooth skip in the soprano voice. The student will profit from having his hymnal marked in this manner.

Great emphasis should be attached from the outset to the foundation of a proper system of pedaling. In this lesson the technique for alternating toes on white and black keys is introduced by several exercises in various keys because this is a basic legato pedal technique.

The function of the dot in standard organ terminology is very helpful to the student. "When a dot is placed over a note, the latter loses exactly half its value."<sup>14</sup>

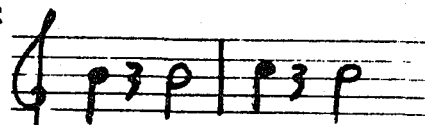
---

<sup>14</sup>Marcel Dupré, Seventy-Nine Chorales, iv.

Written:



Played:



Several dots placed one above another refers to several voices on the same staff:

Written:



Played:



A comma is used in regard to a whole chord placed on the staff:

Written



Played



A vertical dash between 2 notes is used when a unison has to be repeated:

Written:



Played:



Examples are given for each of these notational types in Lesson Three.

It is often necessary when playing hymn tunes to alternate the toes while playing a repeated note. To develop this technique, several pedal exercises alternating toes are written to instruct the student in accomplishing this feat. Since strict rhythm must be observed, it is necessary to play with precision, giving the exact duration for each note and rest.

Another two-voice noel for manuals by L. C. Daquin

concludes this lesson, and through it the student may further develop the techniques of playing a legato line by means of substitution and playing repeated notes in exact rhythm.<sup>15</sup>

Lesson Four incorporates the major and minor broken triads for teaching substitution. Attaining proficiency in these exercises is significant because many hymn tunes progress along chord lines.

Several unusual finger progressions are needed for legato playing. One important technique is the crossing of one finger over or under another finger. The devices of turning one (thumb) under fingers or fingers over the thumb were little used by Bach (if at all); but according to Hull, "the important part played by the thumb was completely unknown to the early organists. The turning of fingers (2, 3, 4, 5) over or under one another was quite a common practice with Bach and his predecessors."<sup>16</sup>

The standard organ marking, a line over the fingering (Z), denotes that one finger should pass over the other. An example: the second finger passes over the third finger, the third finger passes over the fourth finger, and the fourth finger passes over the fifth finger.

---

<sup>15</sup>Louis-Claude Daquin, "En Duo, Sur Les Jeux D'Anches, Sans Tremblant," Noels, p. 22.

<sup>16</sup>A. Eaglefield Hull, Organ Playing; Its Technique And Expression, p. 70.

A line under the fingering (4) denotes that one finger should pass under the other.

The soprano, alto, and tenor voices of "Seymour" are written out to demonstrate the techniques of repeated notes, substitution, glissando, and the passing of finger under finger.

The first assignment of a chorale in the Seventy-Nine Chorales For The Organ by Marcel Dupré is made in this lesson. Dupré states in his Introduction, "In order to play these chorales correctly it is necessary to observe strictly the following rules:

1. The legato must be perfect.
2. The rhythms must be scrupulously accurate.
3. The length of the rests must be precise.
4. The simultaneity of the voices must be heard exactly together.
5. The attack and break of the chords must take place at the same instant.<sup>17</sup>

Chorales are assigned in each lesson as supplementary material and necessary preparation for the church organist. These old hymn tunes incorporate the same techniques required for playing hymn tunes in the hymnal.

Many times the bass voice in a hymn tune will center around the tonic and the dominant or sub-dominant. Therefore, a necessary technique is for one foot to play heel and toe around the tonic center while the other foot plays heel and toe around the dominant tonal center.

---

<sup>17</sup> Marcel Dupré, Seventy-Nine Chorales For The Organ, vi.

Several pedal exercises for playing heel and toe on white keys with each foot in a scalewise or ornamented by upper and lower neighbor notes are presented in this lesson.

Since the soprano and alto voices of hymn tunes are frequently written in thirds, several exercises are included for acquiring the technique of playing chromatic minor thirds.

A four-voice chorale by C. P. E. Bach is written out for the manuals incorporating various techniques including substitution, glissando, and playing an occasional tenor note with the right hand or an alto note with the left hand to sustain a legato line.

"Manoah," the first four-part hymn tune to be played with pedals, is introduced in this lesson. The right hand plays the soprano and alto voices (basically), the tenor voice is played by the left hand, and the bass voice is played by the feet. The printed notes merely indicate the sounds and the player is left to produce them in the best manner possible. It is sometimes necessary to allot the alto note to the left hand in order to produce a legato line. Playing this hymn in four parts will prove to be a great motivation factor for the student, as he is already equipped with the proper techniques involved.

Many organists fall into the habit of playing the bass note an octave lower than it is written, but Custard advises:



One of the best mediums for acquiring a sound pedal technique is by playing a hymn tune in four-part harmony with the pedal-board assigned to its proper pitch and not, as is so often the case, with the left foot jumping about in a staccato manner over the bottom octave of the pedal-board.<sup>18</sup>

All of the pedal parts in this method are played in the same octave as written in the bass voice.

Lesson Five introduces exercises to further facilitate the student in the art of substitution that incorporate the major-minor sevenths and half-diminished sevenths in broken chords, using two fingers. The act of substituting fingers with both hands from white to black or black to white keys demands concentration and skill.

Further practice in substitution involves playing the chromatic scale with two fingers and both hands together. Many times it is necessary for one finger to move a half-step and substitute another finger while playing a hymn tune, thus the object of this exercise is to demonstrate that technique.

Perfect fourths, diminished fifths and augmented sixths are intervals often used in hymn playing. Exercises for practicing legato substitution while playing these intervals comprise a segment of this lesson.

Further study of passing one finger over and under another finger is accomplished by playing the major

---

<sup>18</sup>Reginald Goss Custard, Systematic Organ Pedal Technique and General Interpretation, p. 33.

and minor scales on the manuals. This form of finger extension is a valuable technique for the student.

Custard concludes, "Some organists appear to make organ playing hard labour, the body swaying from side to side and their pedal action appearing as if a treadmill were being operated."<sup>19</sup> There is really no necessity for these contortions of the body, as the action of the modern organ has made everything easy and comfortable for the player. Because hymn tunes require the feet to cross while playing a legato bass line, pedal exercises for crossing the feet are introduced.  $\pi$  is the standard organ pedal sign that indicates the crossing over of one toe in front of the other foot with the toe placed forward on the pedal-board.  $\bar{v}$  indicates the crossing over of one heel in front of the other foot with heel placed forward on the pedal-board.  $\Delta$  indicates the crossing over of one toe behind the other foot with the toe drawn back on the pedal-board.  $\underline{v}$  indicates the crossing over of one heel behind the other with the heel drawn back on the pedal-board.

The bass voice of "Love Divine" and "Dix" are written out to demonstrate the techniques of repeated notes, heel and toe with one foot, and the crossing of feet.

---

<sup>19</sup>Reginald Goss Custard, Systematic Organ Pedal Technique and General Interpretation, p. 22.

"Il n'est rien de plus Tendre" by J. F. Dandrieu, written for two manuals and pedal, is a rewarding composition for the student.<sup>20</sup> The pedal part consists of two notes, tonic and dominant, while the left hand engages in an eighth-note accompanimental figure against a simple ornamented melody in the right hand.

Lesson Six employs manual exercises for double substitution of chromatic major and minor sixths, another valuable aid in hymn playing.

The soprano, alto, and tenor voices of "Duke Street" are written out for manual practice, and because the tune is composed of several consecutive sixths in the alto and soprano voices, it is best to engage the left hand for an occasional alto note. Being able to play the alto voice in this flexible manner requires strict concentration. The student will profit from copying the necessary notation for playing this hymn tune into his own hymnal, as it takes years of experience to automatically play the alto voice in a flexible mode.

The interval of a third, played with alternating toes, is frequently found in the bass voice of a hymn tune, thus exercises are included for developing this technique. It is necessary for the student to keep the knees together and the ankles touching while playing this

---

<sup>20</sup> Jean-Francois Dandrieu, "Il n'est rien de plus Tendre," Noels, p. 19.

interval so that there will be no uncertainty as to the distance between the notes.

Custard explains that "Changing feet on the same note requires neatness of action."<sup>21</sup> Care should be taken to see that the key is not released during the change. If the note is a repeated note, as in the examples of "Nicaea" and "CWM Rhondda," the release of the toe must be prompt.

Another type of pedal substitution which becomes an automatic reflex with practice consists of exchanging the heel for the toe or toe for the heel on the same note. Exercises for practicing this technique are included and this type of substitution is used in "CWM Rhondda."

A "Verset" by A. P. F. Boely, written for two manuals and pedal using alternating scale and chordal passages on the manuals, is the concluding composition in this lesson.<sup>22</sup> The pedal part is relatively simple, but the student must use the proper techniques for playing various intervals with alternating feet.

Lesson Seven begins with a noel, "O Nuit Heureuse Nuit" by J. F. Dandrieu, written for two manuals alone.<sup>23</sup>

Austin Lovelace states that "Many problem pedalings

---

<sup>21</sup>Reginald Goss Custard, Systematic Organ Pedal Technique and General Interpretation, p. 20.

<sup>22</sup>A. P. F. Boely, "Verset," The Liturgical Service, Volume I. (New York: Edwin F. Kalmus Publisher of Music, (n.d.)), p. 79.

<sup>23</sup>Jean-Francois Dandrieu, "O Nuit Heureuse Nuit," Noels, p. 14.

are solved by lifting the foot completely at the end of a phrase--where the music breathes and a lift is possible--and starting the next phrase with the same foot."<sup>24</sup> Every hymn has its own idiosyncrasies which make it vitally important that the pedaling for each be studied and marked.

The pedal part for "Seymour" is introduced, followed by the four-voice hymn tune. Since the upper three voices were presented in Lesson Four, the student should have fewer complications in playing the hymn tune correctly in all four parts.

The interval of a fourth occurs often in the bass voice of hymn tunes, sometimes progressing from tonic to sub-dominant or dominant up to tonic. Since this interval is frequently played by alternating toes, exercises are written for alternating toes playing fourths in various keys so the student may develop this technique.

Another useful pedal technique incorporated in playing hymn tunes is the glissando from a black key to a white key and glissando from a black key to a black key. The heel should be kept low while sliding the toe quietly from the front of the black key to the adjacent white key. The glissando from black key to black key is similar to the thumb glissando since it is necessary to slide the toe forward on the black key until the tip is

---

<sup>24</sup>Austin C. Lovelace, The Organist And Hymn Playing, (Nashville: Abingdon Press, 1962), p. 13.

over the next black key. Slides from one black note to another occur frequently in hymn tunes in the keys of E flat and D flat major. The bass voice of three hymns, all in the key of E flat major, "Sicilian Mariner," "Vesper Hymn," and "Duke Street," demonstrate the pedal techniques learned thus far.

A delightful three-voice noel, "Vous qui desirez sans fin" by J. E. Dandrieu, for manuals and pedal, is the concluding composition in this lesson.<sup>25</sup> The first section is played on the manuals while the second section contains a tonic pedal point sustained in the pedal part.

A fugal type verset, consisting of several scale-wise passages, by A. P. F. Boely begins Lesson Eight. Majestic sounding and in the key of c minor, it is basically a two-voice composition with a simple pedal part in the last ten measures and scattered chords in the manual parts.

The interval of a fifth commonly found in the pedal part of hymn tunes and usually played with alternating toes might include a progression from tonic to dominant or sub-dominant up to tonic. A few pedal exercises comprised of alternating toes playing fifths, and

---

<sup>25</sup>J. E. Dandrieu, "Vous qui desirez sans fin," Noels, p. 36.

hymn tunes which incorporate this pedal technique are introduced as practical application. The hymn tunes include: "Spanish Hymn," "Old 100th," "St. Peter," "Marion," and "Hursley." Lovelace admonishes the student "not to let either foot wander, dangle aimlessly, or hang on the bench crosspiece while it is not in use. Keep the foot over the note it has just played until it moves with purpose to the next note to be played."<sup>26</sup>

"Hursley," the concluding hymn tune in this lesson, is written for soprano, tenor, and bass voices. Playing this hymn gives the student a sense of accomplishment as he is playing a hymn tune with both hands and feet.

Since the student has already studied the pedal part of "Marion," the soprano, tenor and bass voices are combined and introduced in Lesson Nine.

One-octave major scales in various keys are incorporated as pedal exercises and these involve several pedal techniques which will assist the student in acquiring accuracy on the pedal-board.

The bass voice of the following hymn tunes: "Coronation," "St. Catherine," and "St. Agnes," are used as pedal exercises which incorporate numerous techniques. Again the student is admonished to write these pedal notations into his own hymnal as an aid to pedal accuracy.

---

<sup>26</sup> Austin C. Lovelace, The Organist and Hymn and Hymn Playing, p. 14.

Lovelace reiterates that "since the only way to create accent and rhythmic stress at the organ is through the contrast of silence and sound, observance of rests and meticulous release of notes are of prime importance to clear, rhythmic playing."<sup>27</sup>

An intriguing modal composition for two manuals and pedal, "Noel Vosqien" by Jean Bouvard, concludes this lesson.<sup>28</sup> The mixolydian scale is stated in the first two measures and then reiterated several times in the opening section. The sectional character of this French noel affords the student opportunity to use various registrations as color effects.

Lesson Ten presents two four-part hymn tunes: "St. Agnes" and "St. Catherine." The pedal parts were learned in the previous lesson, thus facilitating the student to concentrate on the other voices of the hymn tune.

The technique for playing legato scale passages over all sections of the pedal keyboard is accomplished by incorporating the major scales in two octaves. As previously stated, church organists often acquire the

---

<sup>27</sup> Austin C. Lovelace, The Organist and Hymn Playing, p. 20.

<sup>28</sup> Jean Bouvard, "Noel Vosqien," Christmas Music By Various French Composers (New York: Edwin F. Kalmus Publisher of Music, [n.d.]), p. 9.



habit of playing all pedal parts in the hymn tunes an octave lower than written. The ability to play legato scale passages in all ranges of the pedal keyboard will facilitate playing the pedal part of hymn tunes as written. In reference to correct position at the organ Gleason states: "Turn the legs to reach high and low notes, but keep the body facing forward as much as possible."<sup>29</sup>

Students are not adept in playing the left hand and pedal part of hymn tunes together. Articulating a repeated note in the left hand and not in the pedal part, or vice versa, is a difficult problem to master. The tenor and bass voices of "Easter Hymn" contain several techniques difficult to perform and therefore demand serious concentration on the part of the student to achieve the desired result.

"Mais on san es allé Nau," a noel for manuals by Dandrieu, concludes this lesson.<sup>30</sup> The opening section consists of two-part counterpoint and then the melody is harmonized with chords in the second section.

Lesson Eleven includes a four-part "Andante" for manuals alone. The fingerings will help the student

---

<sup>29</sup>Harold Gleason, Method of Organ Playing, Fifth Edition, (New York: Appleton-Century-Crofts, Inc., 1968), p. 83.

<sup>30</sup>Jean-Francois Dandrieu, "Mais on san es allé Nau," Noels, p. 15.

play in a legato manner while using the techniques of finger extension and contraction.

The hymn tune "Coronation" is now presented in four parts, the student having learned the pedal part in Lesson Nine. The pedal part to the "Austrian Hymn," which necessitates substitution of the opposite foot in several places, is introduced, and then the four-part hymn is written out.

Lesson Twelve contains arpeggiated pedal exercises that are difficult to play because they utilize the techniques of playing successive thirds with one foot, and crossing the feet. Ordinarily in crossing the feet the left foot stays back and the right foot stays forward. The pedal parts to "Hyfrydol" and "Lyons" are written out, as they require arpeggio pedaling. After mastering the pedal part "Lyons" is then played in four voices.

The pedal part to the "Italian Hymn," another hymn tune requiring arpeggio pedaling, is introduced and then the four-part hymn is written out.

The final composition in six-eight meter for two manuals and pedal, "A Rare Song in Praise of Christmas" by W. T. Best, incorporates most of the techniques introduced in the method, including the manual techniques of playing successive thirds and sixths, substitution, and trills.<sup>31</sup>

---

<sup>31</sup> W. T. Best, "A Rare Song In Praise of Christmas," A Christmas Fantasy On Old English Carols. (New York: Edwin F. Kalmus Publisher of Music, Inc., 1931), p. 16.

### CHAPTER III

#### EVALUATION OF TEACHING MATERIALS

An educational or learning experience has been described as an interaction between the learner and the learning material which results in some changes in the learner. The intent of the evaluation of the materials developed in this study is to measure the amount of change in the learner. The author would hypothesize that a beginner can learn the necessary basic organ techniques essential for hymn playing and other service music through this structured program of learning more effectively than through another course of study.

In order to evaluate the organ method developed in this study, several techniques were employed. Each teacher and student who used the method (the experimental group) evaluated the materials for their interest and effectiveness. In addition, a simple posttest-only, control group experiment was conducted. The experimental method was taught by one group of teachers to sixteen beginning organ students. Simultaneously, another group of teachers used materials of their own selection to teach a control group of seventeen beginning organists.

Each of the thirty-three students in the two groups was recorded at the conclusion of the experimental period and the results were compared.

The organ method, Appendix A,<sup>1</sup> was begun during the spring of 1970 and completed in July, 1971. During this time, preliminary discussions with organ teachers from several states concerning their willingness to participate in the project for teaching beginning organ students took place.

The project was originally designed to include ten teachers in the experimental group with two students each and ten teachers in the control group with two students each. Prospective teachers were contacted during the summer of 1971 and asked if they would participate in the project of teaching a beginning organ student in the fall. It was necessary for the students to have a good piano background and to be a beginning level organ student.

Two of the teachers were contacted and enlisted to participate in the project at the American Guild of Organists Regional Convention in Oklahoma City, June, 1971.

Several teachers were contacted during a trip to Kansas City, Missouri, in August, 1971. Other teachers were contacted by telephone or mail; some of these persons were never met personally by the author. In the early fall

---

<sup>1</sup>See Appendix A.

of 1971, several of the teachers who had agreed to teach did not have students with the proper qualifications, and it was necessary to enlist other teachers. This was accomplished by September, 1971.

A twelve-week period, with one thirty-minute lesson per week, was the time spent on the experimental materials by those students in the experimental group; control group students spent an equivalent amount of time on their materials, which were selected by the individual teachers. The students began their lessons at various times since some were taught in private studios and others on several college campuses with varying fall term enrollment dates. At the conclusion of the twelve-week period each student made a tape recording consisting of: 1) a prepared solo, and 2) a hymn.

Teachers were randomly assigned to experimental and control situations, experimental teachers being those who employed the method developed by this researcher. These teachers were requested not to use any other materials during the first twelve weeks of instruction with the beginning students. Each experimental group teacher was sent two copies of the organ method, two magnetic recording tapes, two student evaluation instruments, and one teacher evaluation instrument.

Teachers who agreed to participate in the project and who were assigned to the control group were asked

to use materials of their own choice, but to follow all other basic procedures, such as one half-hour lesson per week, as the experimental group. Each control group teacher was sent two magnetic recording tapes on which to record his students' performances at the conclusion of the twelve-week period.

At the conclusion of the twelve-week period there were ten organ teachers in the experimental group and nine teachers in the control group. A tenth teacher designated in the control group decided not to return the tapes.\* Tapes were received from sixteen students in the experimental group and seventeen students in the control group. Some of the teachers did not have two beginning level organ students with a good piano background starting lessons in September; they therefore returned only one tape.

The thirty-three performances were transferred to one master tape, which was later evaluated by ten adjudicators. As each individual tape was received, it was assigned a student number.

An order for the thirty-three performances on the master tape was determined by use of a table of random numbers.<sup>2</sup> The starting point on the table was predetermined

---

\*The teacher reported that her student's performance was such that she felt the tape recording might be embarrassing.

<sup>2</sup>Merle W. Tate, Statistics in Education and Psychology (Toronto, Ontario: Collier-MacMillan Canada, LTD., 1970), pp. 328-329.

to be the twenty-eighth row down and the thirteenth and fourteenth columns across. This process resulted in the following student number order for the thirty-three performances comprising the master tape:

31	7	21	10	1
28	8	19	13	15
18	26	11	30	33
9	25	5	29	32
4	27	14	2	20
23	6	22	3	
17	16	24	12	

The master tape was made in the recording studio of Oklahoma Baptist University on January 23, 1972, by the writer and Donald Riddle. The student number was announced before recording each individual tape in the randomly assigned order. A master sheet which listed the student number and random number was used as a guide for the recording.

Each of the thirty-three performances (comprising one hymn and one composition on the master tape) was evaluated by two panels of adjudicators in January, 1972. One panel of doctoral students in music and members of a research seminar at The University of Oklahoma comprised the following members: B. G. Evans, Jack E. Foote, Kenneth Harris, Robert McFarland, and Kenneth Peters.

The other panel of judges, graduate organ students at The University of Oklahoma, comprised the following members: Carolyn Benston, Jon Randall Booth, Karen Kuespert, Janice McKown, and Kristin Olson.

A "Performance Rating Sheet" was developed for the evaluation of each student's performance.<sup>3</sup> A graduated scale encompassing ratings from excellent (5) to poor (1) was utilized so that the panel members could quickly record their impressions. The entire scale encompassed "0.5" to "5.5"

Adjudicators were instructed to listen for five factors in each performance: 1) musical interpretation; 2) rhythmic accuracy; 3) note accuracy; 4) fluency of technique; 5) over-all effect. Each factor was to be rated separately using the following guide: 1--a poor performance; 2--a below-average performance; 3--an average performance; 4--a good performance; 5--an excellent performance.

The actual rating of each factor of the performance required the adjudicator to place a mark along a five-inch line, below which appeared the rating numbers. At the conclusion of the adjudication, the investigator took each rating sheet and transposed the assigned grades into a score for each factor, and then one composite score comprising all five factors.

The Kendall Coefficient of Concordance (W) statistical procedure was used to measure the consistency and degree of agreement of the adjudicators' ratings. The

---

<sup>3</sup>See Appendix B.



agreement among several adjudicators is found by taking the scores assigned by each adjudicator to each of the thirty-three performances and placing them in rank order.<sup>4</sup> The results of this procedure indicated a relatively high degree of agreement among the adjudicators regarding the level of each performance. The jury of organists rated the performances consistently higher than did the research jury, but similar criteria were apparently used by all auditors. The procedure produced a value for  $\underline{W}$  of .601. Siegel states: "A high or significant value of  $\underline{W}$  may be interpreted as meaning that the observers or judges are applying essentially the same standard in ranking the  $\underline{N}$  objects under study."<sup>5</sup> If similar criteria were employed by each of ten highly qualified persons, it seems reasonable to accept the mean or average rating of the ten as being highly reliable. Also, since the judges had no way of knowing which were experimental and control group performances, as these had been randomly assigned to the master tape, the investigator feels that any possible bias toward either group was impossible.

The Pearson product-moment correlation procedure was also used to further check the reliability of the two

---

<sup>4</sup>See Appendix B.

<sup>5</sup>Sidney Siegel, Nonparametric Statistics for the Behavioral Sciences (New York: McGraw-Hill Book Co. Inc., 1956), p. 237.

rating teams as shown in Table 3. Correlation, expressed by  $r$ , indicated a coefficient of reliability, or the relationship between two sets of data or two variables.<sup>6</sup> Relationship shown by correlation may vary from a positive one of + 1.00 to the negative - 1.00 and the more two scores agree, the more positive the correlation.

Research and organ jury mean ratings were 2.86 and 3.24 respectively and the correlation coefficient was  $r = .825$ . By application of a  $t$  test for significance of a correlation coefficient,  $t = 8.13$ ,  $P < .001$ . Since the  $r$  between the two rating teams is so highly significant, it is possible to interpret any difference between the experimental and the control groups' performance as due to the method of teaching and not a function of the rating teams.

The researcher was interested in receiving an evaluation by the experimental teachers of the organ study; therefore, an instrument for teacher evaluation was developed. This instrument provided four possible responses to each question. One of the fundamental reasons for using a method book is to teach the student techniques and the writer was concerned whether or not the instructional materials in the organ method included the necessary beginning techniques for the student.

---

<sup>6</sup> See Appendix B.

The teacher's opinion was asked regarding the pace (gradual development) of the basic fundamentals in the method. Securing proper and interesting repertoire was a major concern in developing the materials, and each teacher was questioned as to whether or not he thought the repertoire was interesting and advantageous for the student. (The writer realized that intriguing compositions can be a great motivation for student practice, thus a large selection of materials which could be considered public domain were studied and selections were made from this literature).

Another area of importance in the evaluation of an instructional method is the degree of its flexibility for the individual student. Since all students will not advance at the same pace, the teacher is required to adjust the materials appropriately.

The final question inquired whether the basic purpose of the instructional method was accomplished, that is, did it teach the student to play simple hymns? The compiled evaluations of the ten experimental teachers from four states may be observed in Appendix B.<sup>7</sup>

Another evaluative instrument, to be completed by the experimental students, was developed in order to obtain information about the student and his reaction

---

<sup>7</sup>See Appendix B.

to the instructional method. The writer was interested in knowing whether the student was now playing for church services and how the student intended to use his organ study in the future. In order to obtain the student's evaluation of the materials a third question asked whether he would recommend the course of study to a friend. Additional information of this type resulted from his underlining words that best described the lessons. The evaluations received by the sixteen experimental group students are recorded in Appendix B.<sup>8</sup>

---

<sup>8</sup>See Appendix B.

## CHAPTER IV

### PRESENTATION AND INTERPRETATION OF DATA

Data compiled from the experimental group evaluation instruments are shown in Appendix B.<sup>1</sup> At the conclusion of the twelve weekly lessons each of the sixteen students, having studied the experimental method, answered four questions concerning the study.

As exhibited in the histogram, Figure 2, to the first question, "Are you now playing the organ for church services?," 75% responded "no" and 25% "occasionally." (Even though these students are beginning organists, some of whom are not capable of playing for a church service, they are occasionally forced to play because no one else is available.)

Figure 3 indicates that more than one reply was given for the four possible answers to question two, "How do you plan to apply your organ study?" Twenty-five per cent of the students, a rather high percentage, expressed the desire to become professional organists or teachers while 62.5% would like to be part-time church organists.

---

<sup>1</sup>See Appendix B.

## STUDENT EVALUATION

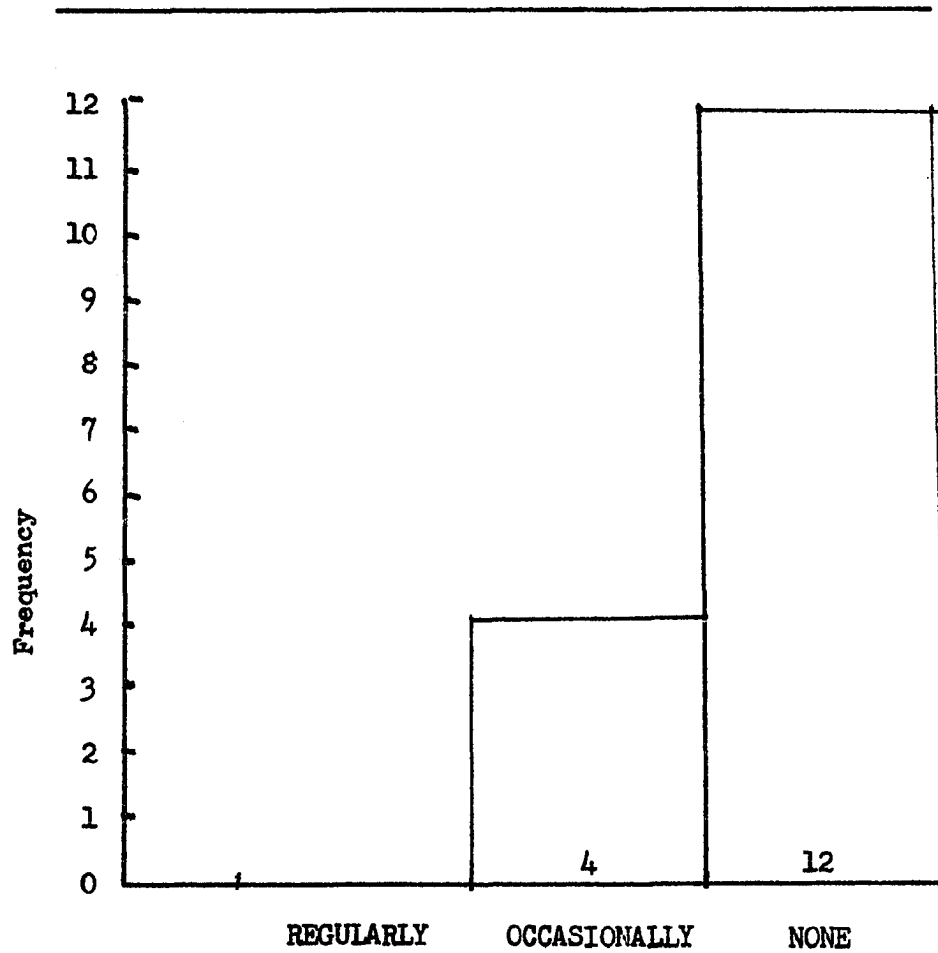


FIGURE 2. PLAY FOR CHURCH

## STUDENT EVALUATION

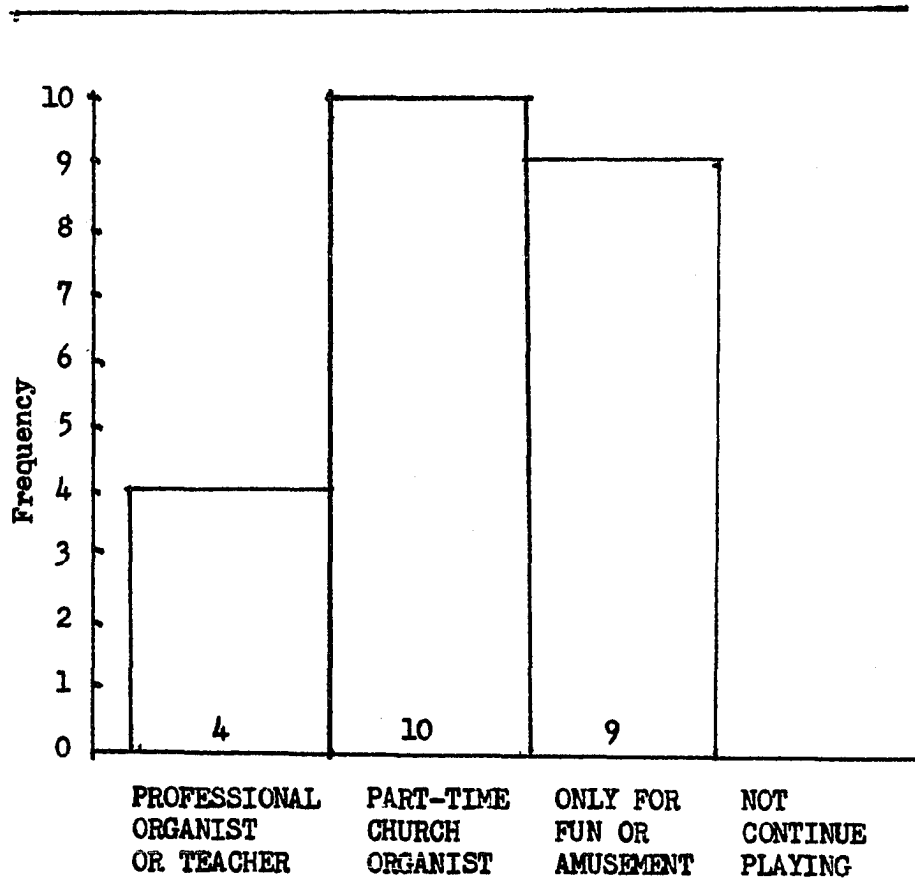


FIGURE 3. PLAN TO APPLY ORGAN STUDY

None stated they would discontinue playing the organ and 56.3% indicated they would like to play for fun or amusement.

Fifteen out of the sixteen students, 93.8%, answered "yes" to question three, Figure 4, "Would you recommend this course of study to a friend?" This response was highly encouraging to the author. It might be pointed out that the teacher of the one student who answered "no" to this question also rated the method lower than the other teachers.

Ten responses were possible for question four, Figure 5, which asked the student to underline the words that best described the lessons. Seventy-five per cent of the students found the materials "challenging" and "interesting" while 43.8% thought the study "enjoyable." None indicated the method to be "easy," but 6.2% checked "fun" and "intriguing."

Negative reactions included the 18.6% response for "inconsistent," but no student felt the materials "ridiculous" or "absurd." Two students, 12.5%, reported the materials "boring," but one of these qualified his answer by saying: "starting with the fourth lesson the material was intriguing." The other was the same student who responded that he would not recommend the course of study to a friend.

The ten teachers in the experimental group answered five questions concerning their evaluation of the organ



## STUDENT EVALUATION

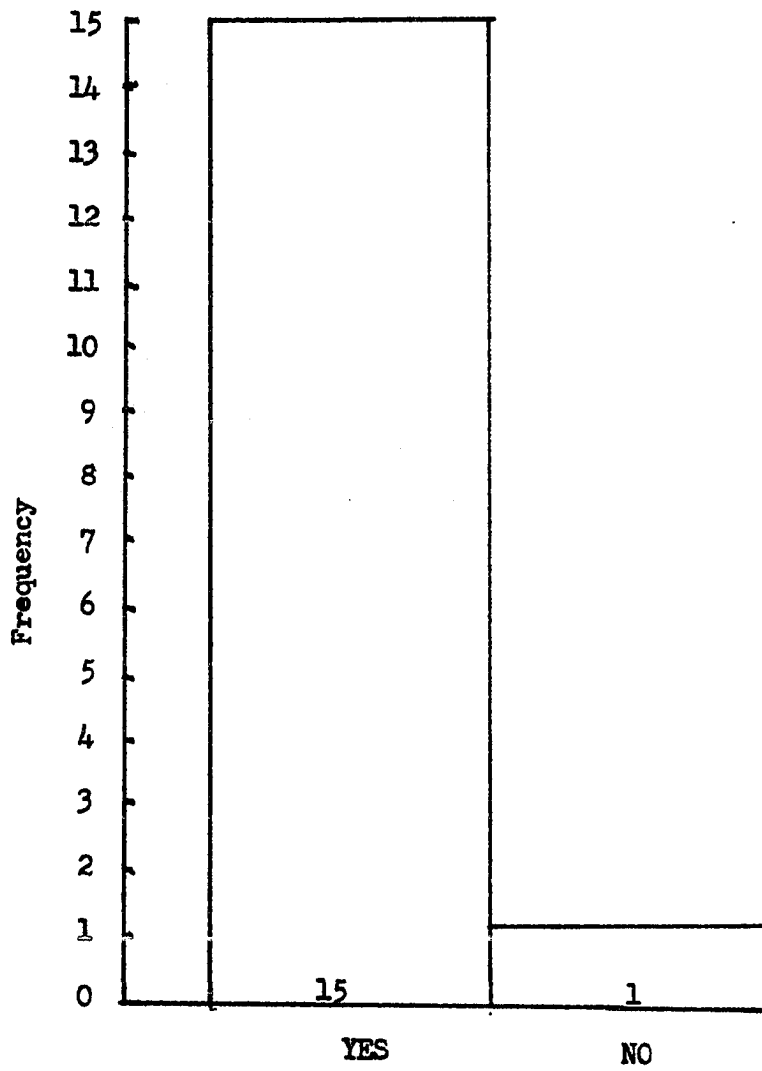


FIGURE 4. RECOMMEND COURSE OF STUDY

## STUDENT EVALUATION

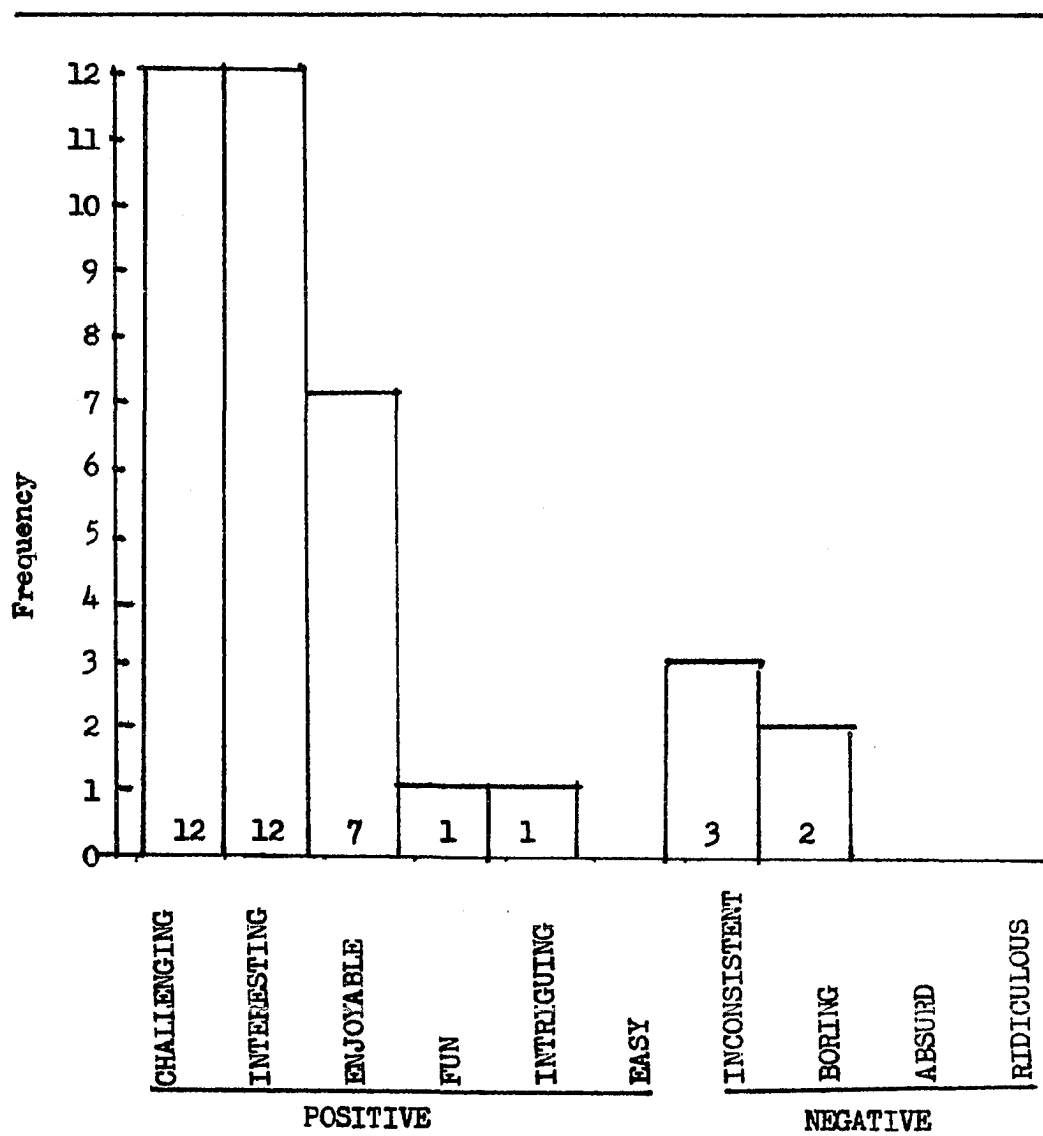


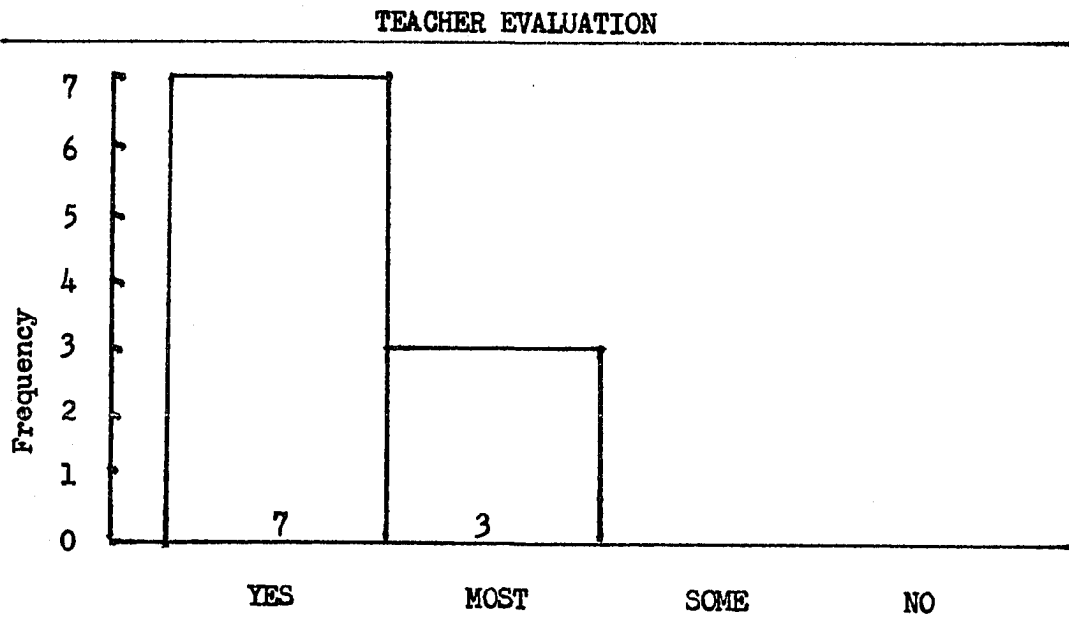
FIGURE 5. WORDS DESCRIBING THE METHOD

study. Four possible answers were provided for question one, "Instructional material includes the necessary beginning techniques?" Seven teachers (70%) responded with "yes," the other three (30%) replied "most," and none checked "some" or "no."

The response to the second question, "Provides for gradual development of the basic fundamentals?" consisted of: 80% "yes," 20% "usually," and none reporting "some-time," or "no." These results may be interpreted as meaning that a majority of the teachers agreed that the study followed a consistent structural design for developing basic organ techniques.

A third question "Repertoire interesting and advantageous for the student?" resulted in 40% "yes," 50% "usually," 10% "sometimes" and no "no" responses. The reader will note that the answer to this question concerning repertoire is less positive than for previous answers. The experimental teachers, each of whom was also a church organist, represent various denominations and this factor might tend to reflect the difference in literature used from one denomination to another. This study was designed as a teaching device and not to reflect any church denominational taste in music. The identification of interesting repertoire was a problem for the researcher, since the literature was chosen entirely from public domain material.

One teacher wrote in answering question three



**FIGURE 6. INSTRUCTIONAL MATERIAL INCLUDES THE NECESSARY  
BEGINNING TECHNIQUES**



**FIGURE 7. PROVIDES FOR GRADUAL DEVELOPMENT OF THE  
BASIC FUNDAMENTALS**

---

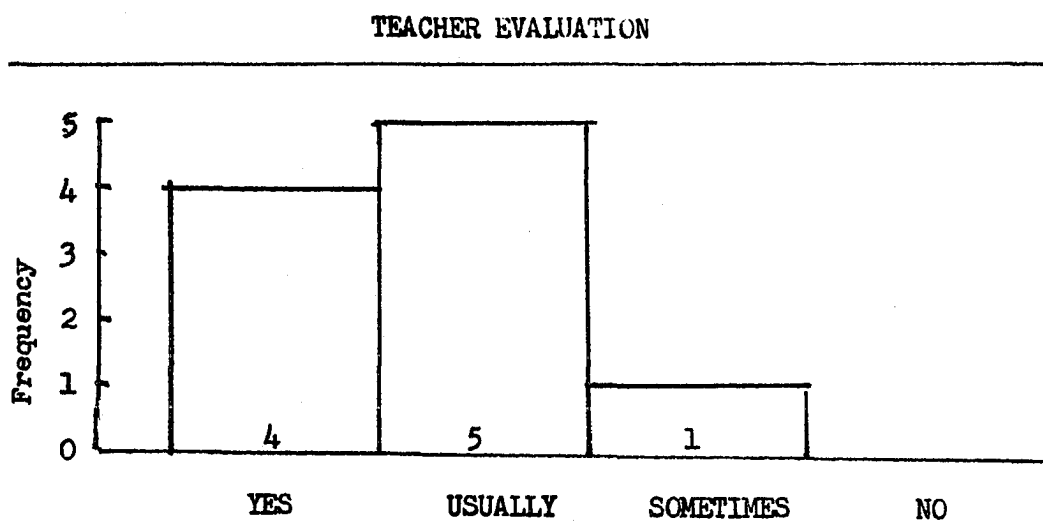
concerning the repertoire: "The Noels and other pieces in the repertoire were very good, teaching manual technique in an interesting manner." The same teacher also stated:

I have never had pupils before who could play two or three hymns acceptably after three months' instruction. It seemed that each lesson covered too much material for a week's practice, and we were not able to cover all of the teaching pieces suggested in the Dupré, but in view of the fact that they were able to play the hymns in this period the amount of material covered was evidently not too much.

It was a general consensus among the teachers that the method contained too much material for twelve lessons. This was, however, intentional on the part of the writer, since it seemed important to provide ample material for the strongest student. The writer's rationale was that some students are encouraged and motivated to practice more diligently if they have more material to learn.

Question four, illustrated in Figure 9, "Can be adjusted to the individual student?" received: 60% "yes," 30% "usually," and 10% "sometimes," and zero "no." Thus a majority of the teachers agreed that the materials could be adjusted for the individual student. Because some techniques might be less difficult for some students than others, the study included a sufficient amount of material to challenge the student within each lesson.

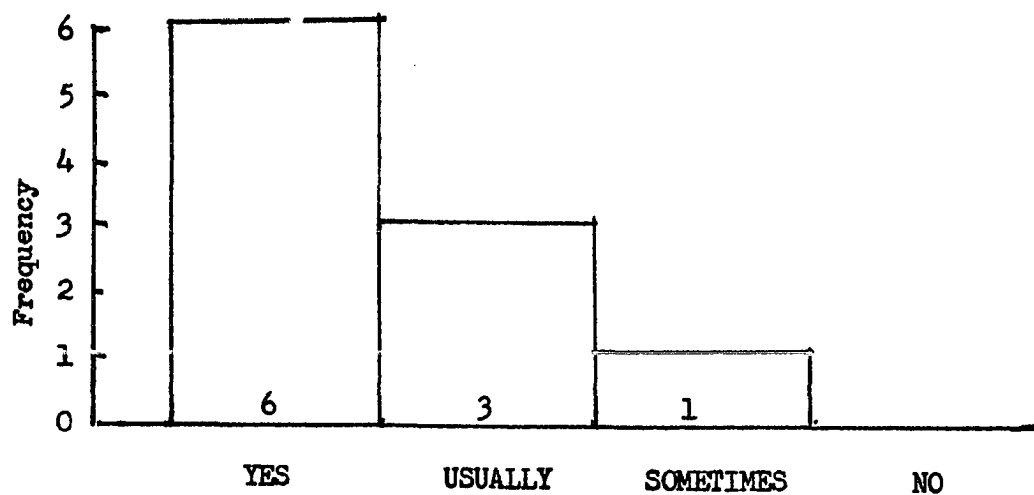
The final question, which dealt with the primary



**FIGURE 8.    REPERTOIRE INTERESTING AND ADVANTAGEOUS  
                  FOR THE STUDENT**

---

---



**FIGURE 9.    CAN BE ADJUSTED TO INDIVIDUAL STUDENT**

---

## TEACHER EVALUATION

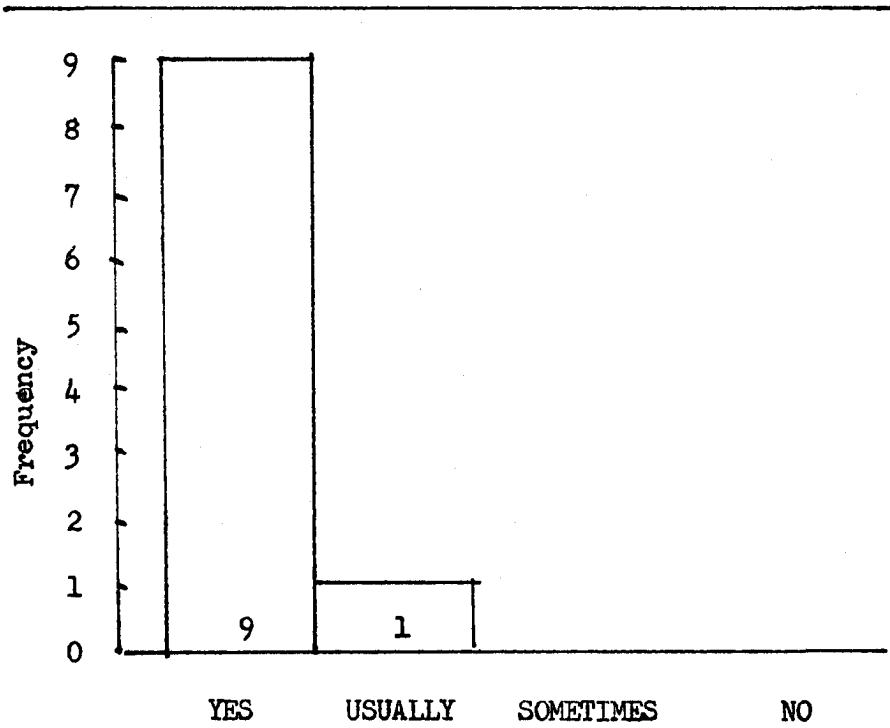


FIGURE 10. PREPARES STUDENT FOR PLAYING SIMPLE HYMNS

purpose of the organ method asked: "Prepares the student for playing simple hymns?" The answers included: 90% "yes," 10% "usually," and none checked "sometimes" or "no." A summation of the effectiveness of this study is substantiated by the great margin of approval accorded this question, which related to the principle intent of the author. In the opinion of the teachers who used it, this method of instruction does prepare the student to play simple hymns.

#### Control-group Experiment

The statistical analysis of data collected from the organ method experiment is concerned with the determination of whether differences are due to the effects of the experimental treatment or may be accounted for by chance alone. To determine the effectiveness of the organ method a simple posttest-only, control group design was employed. Students were randomly assigned, by teacher, to experimental and control groups.

As mentioned in Chapter III, five scores for each student organ performance were assigned by each of ten adjudicators for: 1) musical interpretation, 2) rhythmic accuracy, 3) note accuracy, 4) fluency of technique, 5) over-all effect. These five scores were then averaged to determine the composite score. Composite score data from these adjudicators are presented in Table 2.

The composite score for each performer, as well



TABLE 2

COMPARISON OF EVALUATIONS  
RESEARCH AND ORGAN JURIES

RANDOM NUMBER	PUPIL NUMBER	RESEARCH JURY	ORGAN JURY	AVERAGED RATING	
1	29	2.82	3.12	2.97	
2	26	3.03	3.92	3.48	X
3	27	3.35	4.18	3.77	X
4	05	2.78	3.99	3.39	
5	18	2.8	2.76	2.78	
6	13	2.9	3.23	3.07	
7	08	1.59	2.09	1.84	
8	09	2.25	2.50	2.38	X
9	04	2.31	2.73	2.52	
10	22	3.47	3.93	3.70	X
11	17	1.15	2.01	1.58	
12	28	4.49	4.77	4.63	X
13	23	2.72	3.54	3.13	X
14	19	3.27	3.70	3.49	X
15	30	3.43	4.37	3.90	X
16	14	3.39	3.98	3.69	
17	07	2.95	3.23	3.09	X
18	03	2.59	3.0	2.79	
19	16	3.19	3.75	3.47	
20	33	.82	1.30	1.06	
21	15	3.25	3.47	3.36	X
22	20	3.02	3.33	3.18	
23	06	2.59	2.46	2.53	

X = EXPERIMENTAL GROUP STUDENT

TABLE 2 - Continued  
COMPARISON OF EVALUATIONS  
RESEARCH AND ORGAN JURIES

RANDOM NUMBER	PUPIL NUMBER	RESEARCH JURY	ORGAN JURY	AVERAGE RATING	
24	21	3.65	3.92	3.79	
25	11	3.45	3.26	3.36	X
26	10	2.47	2.62	2.55	
27	12	3.10	2.53	2.82	X
28	02	2.43	3.66	3.04	X
29	25	3.74	3.7	3.72	X
30	24	1.87	2.52	2.20	
31	01	2.53	2.67	2.60	
32	32	2.63	2.23	2.43	X
33	31	4.29	4.28	4.29	X

X - EXPERIMENTAL GROUP STUDENT

as scores assigned by each of the ten members of the jury, may be found in Appendix B.<sup>2</sup> The highest possible score from each adjudicator for each factor was "5.5," and the poorest possible score was "0.5." Table 2 presents a comparison of evaluation between the research and organ juries. As stated in Chapter III, the organists rated the performances consistently higher than did the doctoral student jury, but similar criteria were used by both sets of judges.

In the analysis of these data the null hypothesis stated that no significant difference in performance would be observed between the experimental and control groups at the conclusion of the twelve weekly lessons. The .05 level of significance was considered adequate for rejection of the null hypothesis. A t-test for significance of difference between independent sample means was employed.

Shown in Table 3 are the mean scores and standard deviations of scores assigned by the organ jury, the research jury, and the two juries combined. Also shown is  $s'$  (the best estimate of the standard deviation for the total sample); the t value, and probability level.

The reader will note that the difference between the two groups is significant at the .05 level for the results from each jury separately and from the combined juries. Therefore, the null hypothesis that there is no

---

<sup>2</sup>See Appendix B.

TABLE 3

Means, Standard Deviations, and Results of t-Test for  
Significance of Difference Between Independent-Sample Means

## RESEARCH AND ORGAN JURIES

	RESEARCH JURY		ORGAN JURY		RESEARCH AND ORGAN JURIES	
	EXPERIMENTAL GROUP	CONTROL GROUP	EXPERIMENTAL GROUP	CONTROL GROUP	EXPERIMENTAL GROUP	CONTROL GROUP
N	16	17	16	17	16	17
MEAN	3.24	2.50	3.58	2.91	3.41	2.71
S.D.	0.586	0.736	0.684	0.727	0.587	0.716
$M_X - M_C$	0.74		0.67		0.70	
S'	0.689		0.729		0.677	
$t$	3.09		2.64		2.97	
P	.01		.02		.01	

significant difference in performance between the two groups is rejected.

An alternative hypothesis may be accepted. The alternative hypothesis states that a significant difference does exist between the performance of the experimental group students, using the teaching method written by the author, and that of the control group, who learned from other teaching methods. Observation of the mean scores shows that the experimental group performed significantly better, according to the averaged ratings of ten competent auditors, than did those taught by other methods.

In an effort to evaluate the strengths and weaknesses of the organ method in more detail, the null hypotheses stating that there was no significant difference between the organ performance of the experimental and control group students in

- a) musical interpretation
- b) rhythmic accuracy
- c) note accuracy
- d) fluency of technique, and
- e) over-all effect

was tested. Shown in Table 4 are the mean scores and standard deviations of the experimental and control groups for each performance factor, the difference in mean scores ( $M_X - M_C$ ), the best estimate of the standard deviation for the total sample ( $s'$ ), the  $t$  value, and probability level.

TABLE 4  
Results of t-Test for Significance of Difference  
Between Experimental and Control Groups  
in Five Factors of Organ Performance

	EXPERIMENTAL GROUP		CONTROL GROUP					
	N = 16		N = 17					
	M	s	M	s	$M_X - M_C$	s'	<u>t</u>	P
MUSICAL INTERPRETATION	3.06	0.671	2.74	0.926	0.32	0.816	1.13	.40
RHYTHMIC ACCURACY	3.48	0.552	2.70	0.782	0.78	0.702	3.19	.01*
NOTE ACCURACY	3.69	0.538	2.95	0.734	0.74	0.667	3.19	.01*
FLUENCY OF TECHNIQUE	3.38	0.627	2.71	0.745	0.67	0.712	2.70	.02*
OVER-ALL EFFECT	3.38	0.609	2.67	0.725	0.71	0.692	2.94	.01*

\* DIFFERENCE IS SIGNIFICANT AT .05 LEVEL

### Statistical Treatment of Data

By examination of Table 4 the reader will note that the null hypothesis of no difference in organ performance must be accepted for the musical interpretation area. Although the mean score from the experimental group was higher in this area, the difference is not significant. However, for each of the other performance areas--rhythmic accuracy, note accuracy, fluency of technique, and over-all effect--the null hypotheses may be rejected. The higher mean score for the experimental group and the probability levels at the far right in Table 4 indicate that the experimental group students' performance was significantly better in each of these areas.

The researcher would point out that of the five separate factors of performance, musical interpretation is probably the area where one would least expect to find great differences between beginning level students. It seems important to point out, however, that the use of the organ method did result in superior performances as regards rhythmic accuracy, note accuracy, fluency of technique, and over-all effect.

In order to determine the relative effectiveness of the organ instructional method for different age levels of students, the sample was divided into high school

age pupils (N=12) and those of college age and adults (N=21). A two-way analysis of variance technique was employed, since this statistical tool would reveal the significance of any interaction between age level of the student and treatment. The graph (Figure 11) below shows the apparently insignificant interaction.

---

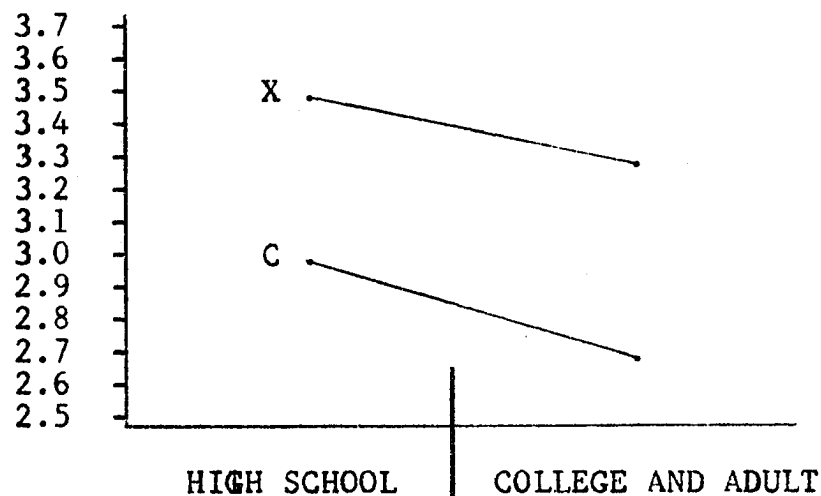


FIGURE 11. INTERACTION OF AGE LEVEL WITH TREATMENT.

---

The two-way analysis of variance (ANOVA) procedure actually tests for significance of mean score differences according to three factors: 1) age level, 2) treatment, 3) interaction of age level with treatment. Table 5 shows the N's and mean scores being tested.

The null hypotheses are:

1) No significant difference would be observed in organ performance between high school and adult students in the two groups. According to data in Table 5,



TABLE 5

## ANALYSIS OF VARIANCE IN FACTORIAL DESIGN

## AGE LEVEL VERSUS TREATMENT

	EXPERIMENTAL	CONTROL	
H.S.	$N = 7$ $M = 3.52$	$N = 5$ $M = 2.99$	$M_{HS} = 3.30$
COLLEGE AND ADULT	$N = 9$ $M = 3.33$	$N = 12$ $M = 2.67$	$M_{CA} = 2.90$
	$M_X = 3.41$	$M_C = 2.71$	$M_t = 3.08$

the high school student mean is 3.30 versus the adult student mean of 2.90.

2) Regardless of age level no significant difference would be observed in performance as a result of treatment. Shown in Table 5 is the experimental group mean of 3.41 versus the control group mean of 2.71.

3) The organ performance would not reflect an interaction between treatment and age level. (In other words, high school students in the experimental group would not score lower than college-adult students, while high school students in the control group were scoring higher than those of college-adult age, or vice versa.) Shown in Table 5 are mean scores: experimental high school students, 3.52; experimental college-adult students, 3.33; control group high school students, 2.99; and control group college-adult students, 2.67.

The F values at the bottom of Table 6 indicate that null hypotheses 1) and 3) must be accepted. There is indeed no significant difference in organ performance between the students of high school and college-adult age level, regardless of treatment, nor is there a significant interaction of the age level and treatment on organ performance scores.

The results of the analysis of variance test are consistent with the t test in measuring the significance of difference between the experimental and control group

TABLE 6

ANOVA FOR AGE LEVEL (ROW) VERSUS TREATMENT (COLUMN)  
 USING ORGAN PERFORMANCE SCORES AS THE DEPENDENT VARIABLE

---

<u>SOURCE OF VARIANCE</u>	<u>SUM OF SQUARES</u>	<u>DEGREE OF FREEDOM</u>	<u>MEAN SQUARE</u>
BETWEEN ROWS	0.9297	1	0.9297
BETWEEN COLUMNS	3.4458	1	3.4458
INTERACTION	- 0.4188	1	0.4188
WITHIN SETS	14.8321	29	0.5114
TOTAL	18.7888	32	

---

F FOR INTERACTION = MS FOR INTERACTION/MS FOR WITHIN SETS = 0.8189

F FOR AGE LEVEL = MS FOR BETWEEN ROWS/MS FOR INTERACTION = 2.2199

F FOR TREATMENT = MS FOR BETWEEN COLUMNS/MS FOR WITHIN SETS = 6.7329\*

\* MAIN EFFECT FOR TREATMENT SIGNIFICANT AT .05.

---

in organ performance. The experimental group mean score is significantly higher at the .05 level.

#### Summary

In summary, the answers received from the experimental student questionnaire resulted in fifteen of the sixteen students responding that they would recommend the instructional materials to a friend. A majority of the experimental teachers indicated on their questionnaire that the necessary beginning organ techniques were included in the method and that the instructional materials prepared the student for playing simple hymns.

To determine the effectiveness of the organ method a simple posttest-only, control group design was employed. The composite score for each performer of the five factors: 1) musical interpretation, 2) rhythmic accuracy, 3) note accuracy, 4) fluency of technique 5) overall effect, rated by the two juries resulted in the experimental group receiving higher ratings than the control group.

Application of the t test for the significance of difference between the experimental and control group performances resulted in significance at the .05 level, for the results from each jury separately and from the combined juries.

In testing for significance of difference between

the groups in each of the five factors of organ performance rated, the null hypothesis was accepted for the musical interpretation factor. Although the interpretation mean score for the experimental group was higher than for the control group the difference was not significant. The experimental group students' performance was significantly better than that of the control group students in each of the other four performance factors: rhythmic accuracy, note accuracy, fluency of technique and over-all effect.

A two-way analysis of variance, with organ performance ratings as the dependent variable and treatment and student age level the independent variables, was applied to the data. Results were consistent with those from the t test in showing a significant difference (at the .05 level) between groups for treatment. There was no significant difference, however, according to age level, nor was there a significant interaction between age level and treatment. In other words, the organ method contributed to superior performance regardless of age level of the students.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

The purpose of this project was to develop a technical course of study for the beginning organ student with a good piano background. A series of twelve lessons was designed to develop basic skills for hymn playing and other service music. Twenty-nine hymn tunes, with fingerings indicated, were utilized in teaching the proper techniques necessary for hymn-tune playing. Also included in this study were examples of organ repertoire commensurate with these basic skills.

It is necessary for the beginning organist to acquire a new concept of technique as opposed to those used by the pianist. The instructional materials included exercises for attack and release of a note, repeated notes, glissando, and substitution. Separate exercises, all written by the author, were included for the manual and pedal.

Nineteen teachers agreed to cooperate in teaching students in this project. Of the nineteen, ten teachers were randomly selected to teach the organ method developed in this study. This group of teachers with

their sixteen students were known as the experimental group. The other nine teachers taught according to organ methods of their own selection; their beginning organ students numbered seventeen. This group constituted the control group.

At the conclusion of the twelve lessons, a magnetic tape recording was received from each student of the thirty-three from both groups. Each student performed one hymn and one other composition of his or her teacher's choice. The thirty-three performances were randomly assigned to a master tape, which was evaluated by a panel of judges. In actuality there were two juries of auditors.

A "Performance Rating Sheet" was developed by the researcher for the evaluation of each student's performance. A graduated scale encompassing ratings from excellent (5) to poor (1) was utilized by the ten adjudicators. They were instructed to listen for five factors in each performance: 1) musical interpretation; 2) rhythmic accuracy; 3) note accuracy; 4) fluency of technique; 5) over-all effect. The investigator took each rating sheet and transposed the assigned grades to a score for each factor, and then one composite score comprising all five factors.

An instrument of evaluation was developed to obtain information from the student concerning the method. Fifteen out of sixteen experimental students stated that

they would recommend this course of study to a friend. Provided with both positive and negative descriptive words concerning the method, students answered in the affirmative with a majority response.

The researcher was interested in receiving an evaluation by the experimental teachers of the organ study; therefore, an instrument for teacher evaluation was developed providing several possible answers for each question. A majority of the experimental teachers responded that the method included the necessary beginning organ techniques and that it followed a consistent structural design for developing basic organ technique. The teachers further stated that the repertoire was interesting and advantageous for the student and that the materials could be adjusted for the individual student. A summation of the effectiveness of this study is substantiated by the great margin of approval by the teachers responding that this method of instruction does prepare the student to play simple hymns.

Statistical analysis of the data collected from the organ method experiment determined that:

- a) Experimental group organ students, who used the method developed as a part of their study, performed significantly better at the end of twelve weeks of lessons than those students in the control group who had studied from a variety of other methods.



- b) Age level had no significant effect on the organ performance of beginning students after twelve lessons, regardless of the method used.
- c) There was no interaction of age level and organ method studied on organ performance after twelve weeks of lessons.

Based on the results of statistical treatment of the data, which show that the instructional materials are effective for high school through adult age levels, it is suggested that this organ method could be utilized as curricular material in some high schools, particularly where modular scheduling could allow for the addition of this type of study. It is further suggested that the study could be employed as an offering in the curriculum for adult education by secondary schools, and for freshmen college students who are beginning their organ study and who have the recommended piano background.

As a result of the experimental group teachers' favorable response that the basic purpose of the instructional materials, teaching the student to play hymns with the proper techniques, was accomplished, this method may be considered as an appropriate course of study for the beginning church organist.

## BIBLIOGRAPHY

## BIBLIOGRAPHY

### Books

- Apel, Willi. Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1958.
- Barnes, William H. The Contemporary American Organ. New York: Carl Fischer, Inc., 1959.
- Clark, Mary Elizabeth and Glover, David Carr. Teacher's Guide for Levels One-Two-Three and Four. New York: Belwin Inc., 1966.
- Christy, Van A. Foundations in Singing. Dubuque, Iowa; Brown Company, 1965.
- Conway, Marmaduke P. Playing A Church Organ. London: Latimer House Limited, 1949.
- Custard, Reginald Goss. Systematic Organ Pedal Technique General Interpretation. New York: Galaxy Music Corp., 1936.
- Dupré, Marcel. Methode d' Orgue. Alphonse Leduc: Editions Musicales, 1927.
- Evans, Edwin. Technics of the Organ. New York: Charles Scribner's Sons, 1938.
- Ferguson, George A. Statistical Analysis in Psychology and Education. McGraw-Hill Book Company, Inc., 1959.
- Fesperman, John. The Organ as Musical Medium. New York: Coleman-Ross Company, Inc., 1962.
- Friskin, James. The Principles of Pianoforte Practice. New York: The H. W. Gray Company, 1921.
- Gage, N. L. Handbook Of Research On Teaching. Chicago: Rand McNally & Company, 1963.

- Geer, E. Harold. Organ Registration In Theory And Practice. Glen Rock, New Jersey: J. Fischer & Bro., 1957.
- Henry, Nelson B. Basic Concepts In Music Education, The Fifty-seventh Yearbook of the National Society for the Study of Education. Chicago: The National Society for the Study of Education, 1958.
- Hull, A. Eaglefield. Organ Playing: Its Technique and Expression. London: Augener Limited, 1911.
- Kirby, F. E. A Short History of Keyboard Music. New York: The Free Press, 1966.
- Klotz, Hans. The Organ Handbook. St. Louis: Concordia Publishing House, 1969.
- Koch, Casper. The Organ Student's Gradus and Parnassum. New York: J. Fischer & Bro., 1945.
- Kowall, Bonnie, C. Source Book III: Perspectives in Music Education. Washington, D. C.: Music Educators National Conference, 1966.
- Lovelace, Austin C. The Organist And Hymn Playing. Nashville: Abingdon Press, 1962.
- Madsen, Clifford K. and Charles H. Madsen, Jr. Experimental Research in Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.
- Mursell, James L. The Psychology of Music. New York: W. W. Norton & Company, Inc., 1937.
- Peeters, Flor. Ars Nova. New York: C. F. Peters Corporation, 1948.
- Phelps, Roger P. A Guide to Research in Music Education. Dubuque, Iowa: Wm. C. Brown Company, 1969.
- Rainbow, Bernarr. Handbook for Music Teachers. London: Novello and Company, 1964.
- Robinson, Cliff. The Music Curriculum In Secondary Schools. Washington, D. C.: Music Educators National Conference, 1959.
- Siegel, Sidney. Nonparametric Statistics for the Behavioral Sciences. New York: McGraw-Hill Book Company, Inc., 1956.

- Spohn, Charles L. The Percussion. Boston: Allyn  
1967.
- Stainer, John. The Organ. New York: Oliver Ditson  
Company, 1910.
- Sumner, William Leslie. The Organ. New York:  
Philosophical Library, Inc., 1952.
- Tate, Merle W. Statistics in Education and Psychology.  
Toronto, Ontario: Collier-MacMillan Canada, Ltd.,  
1970.
- Van Dalen, Deobold B. Understanding Educational Research:  
An Introduction. New York: McGraw-Hill Book  
Company, 1962.
- Whybrew, William E. Measurement and Evaluation in Music.  
Dubuque, Iowa: Wm. C. Brown Company, 1962.
- Winter, James H. The Brass Instruments. Boston: Allyn  
and Bacon, Inc., 1969.

#### Hymnals

- Bennett, Ivan L. The Hymnal - Army and Navy. New York:  
A. S. Barnes & Company, Inc., 1941.
- Christian Science Board of Directors. Christian Science  
Hymnal. Boston: The Christian Science Publish-  
ing Society, 1937.
- Dickinson, Clarence. The Hymnal. Philadelphia: Pres-  
byterian Board of Christian Education, 1933.
- Evangelical Lutheran Synodical Conference of North  
America. The Lutheran Hymnal. St. Louis:  
Concordia Publishing House, 1941.
- McCutchan, Robert G. The Methodist Hymnal. Nashville:  
Whitmore & Smith, 1939.
- Shelton, William P. and Luther Wesley Smith. Christian  
Worship. St. Louis: The Bethany Press, 1941.
- Sims, Walter Hines. Baptist Hymnal. Nashville: Con-  
vention Press, 1956.

Music

- Best, W. T. A Christmas Fantasy On Old English Carols.  
New York: Edwin F. Kalmus Publisher of Music,  
[n.d.].
- Boely, A. P. F. The Liturgical Service. Volume I.  
New York: Edwin F. Kalmus Publisher of Music,  
[n.d.].
- Bouvard, Jean. Christmas Music By Various French Com-  
posers. New York: Edwin F. Kalmus Publisher  
of Music, n.d..
- Dandrieu, Jean-Francois. Noels. New York: Edwin F.  
Kalmus Publisher of Music, [n.d.].
- Daquin, Louis-Claude. Noels. New York: Edwin F.  
Kalmus Publisher of Music, [n.d.].
- Dickinson, Clarence. The Technique And Art Of Organ  
Playing. New York: H. W. Gray, Inc., 1922.
- Dupré, Marcel. Seventy-Nine Chorales, Opus 28. New  
York: The H. W. Gray Company, 1932.
- Enright, Richard. Introduction to Organ Playing. New  
York: Abingdon Press, 1964.
- Gleason, Harold. Method of Organ Playing. (Fifth  
Edition) New York: Appleton-Century-Crofts,  
Inc., 1968.
- Peeters, Flor. Little Organ Book for Beginners in  
Organ Playing. Vol. I, II, III. Boston:  
McLaughlin & Reilly Company, 1957.

Articles

- Andrews, Mildred. "One Organ Teacher's Philosophy  
On Organ Teaching," The American Organist,  
LI, No. 1 (January, 1968), 18-19.
- Andrews, Mildred. "Organ Teaching of 50 Years Sur-  
veyed by Master Teacher," The Diapason, L,  
No. 12 (December, 1959), 12-13.
- Andrews, Mildred. "Teaching Organ," The Diapason,  
L, No. 6 (June, 1959), 16-17.

Russell, Carlton, T. "Service Playing," The American Organist, LII, No. 4 (April, 1969), 17-19.

Russell, Carlton T. "Service Playing," The American Organist, LII, No. 5 (May, 1969), 18-23.

#### Unpublished Materials

McDonald, Donald Gordon. "Some Guiding Principles In The Art Of Organ Study And Performance," Unpublished Ph. D. dissertation, Union Theological Seminary, New York, 1964.

Wiehe, Douglas Dean. "A Study Of The Use Of A Tape Recorder In The Teaching Of Solo Trumpet Literature To Secondary School Students," Unpublished D.M.E. dissertation, The University of Oklahoma, Norman, 1971.

## **APPENDIX A**



**THE DEVELOPMENT OF A BASIC FOUNDATION**

**IN CHURCH ORGAN TECHNIQUE**

**Pauline Peck Riddle**

**THE UNIVERSITY OF OKLAHOMA  
SCHOOL OF MUSIC**

Preface . . . . .	96
Fundamentals . . . . .	97
Divisions of the Organ . . . . .	98
Stops . . . . .	98
Couplers and Pistons . . . . .	99
Expression Pedals . . . . .	100
Pipes . . . . .	100
Tone Color . . . . .	100
Order of study for Dupre's <u>Seventy-Nine Chorales</u> . . . . .	102
Lesson I . . . . .	103
Manual Exercises . . . . .	104
Position and Technique . . . . .	104
Attack and Release . . . . .	104
5 Tone Major Scale . . . . .	106
5 Tone Minor Scale . . . . .	108
Legato . . . . .	109
Hymn Tune . . . Sicilian Mariners' Hymn . . . (excerpt)	109
3rds . . . . .	110
Combining Legato and Detached Notes . . . . .	111
Crossing of Fingers over Thumb . . . . .	112
Thumb Glissando . . . . .	114
Hymn Tune . . . KREMSER (excerpt) . . .	114
VESPER HYMN (excerpt) . . .	114
SPANISH HYMN (excerpt) . . .	114
MARYTON . . . . .	115
HYMN TO JOY . . . . .	116
Composition for Manuals	
Dandrieu, J. F. . . "Savez vous mon cher voisin"	118
Lesson II . . . . .	119
Manual Exercises	
Substitution . . . . .	120
Hymn Tune. . . LAUDES DOMINI (excerpt). . .	122
HAMBURG (excerpt) . . . . .	122

Pedal Techniques . . . . .	123
Legato	
Toes on White Keys . . . . .	123
Hymn Tune . . . .ST. ANNE (excerpt) . . . . .	127
Manual Exercises	
Legato . . . . .	128
6ths . . . . .	128
Combining Legato and Detached Notes . . . . .	129
6ths . . . . .	129
Repeated Notes . . . . .	130
Hymn Tune . . . .RETREAT (excerpt) . . . . .	130
Compositions for Manuals	
Hymn Tune . . .LOVE DIVINE (S.A.T.) . . . . .	132
Daquin, L. C. . ."Noel" . . . . .	133
Lesson III . . . . .	134
Manual Exercises	
Substitution . . . . .	135
Finger Extension . . . . .	137
Manual Exercises	
Double Substitution in 3rds . . . . .	139
Composition for Manuals	
Hymn Tune . . . HYFRYDOL (S.A.T.) . . . . .	141
Pedal Exercises	
Alternating Toes on White and Black Keys . . . . .	143
Rules for Dot, Comma, and Vertical Dash . . . . .	145
Pedal Exercises . . . . .	146
Composition for Manuals	
Dandrieu, J. F. . "Noel" . . . . .	147
Lesson IV . . . . .	148
Manual Exercises	
Substitution for Major and Minor Broken Chords . . . . .	149
Pass one Finger over another Finger . . . . .	149
Pass one Finger under another Finger . . . . .	152

Composition for Manuals	
Hymn Tune . . . SEYMOUR (S.A.T.) . . . . .	154
Assignment: Marcel Dupré, Chorale X. . . . .	154
Pedal Exercises	
Toes and Heels on White Keys . . . . .	155
Toes and Heels on Black and White Keys . . . . .	156
Manual Exercises	
Double Substitution of Chromatic Minor 3rds . . . . .	157
Composition for Manuals	
Bach, C. P. E. . . . "Choral" . . . . .	158
Lesson V . . . . .	160
Manual Exercises	
Substitution	
Broken 7th Chords . . . . .	161
Chromatic Scales . . . . .	163
Chromatic Perfect 4ths . . . . .	165
Chromatic Diminished 5ths and Augmented 4ths . . . . .	165
Passing One Finger over and under (one octave scales)	166
Assignment: Marcel Dupré, Chorales I. and IV. . . . .	167
Pedal Exercises	
Crossing of Feet . . . . .	168
Hymn Tune . . . LOVE DIVINE (Pedal) . . . . .	170
DIX (Pedal) . . . . .	170
Composition for Manuals and Pedal	
Dandrieu, J. F. . "Il n'est rien de plus Tendre". 1	171
Lesson VI . . . . .	175
Manual Exercises	
Double Substitution for Chromatic Minor 6ths . . . . .	176
Double Substitution for Chromatic Major 6ths . . . . .	176
Composition for Manuals	
Hymn Tune . . . DUKE STREET (S.A.T.)	
Assignment: Marcel Dupré, Chorales LII. and XIII. . . . .	177
Pedal Exercises	
Alternating Toes . . . . .	178

Substitution . . . . .	178
Hymn Tune . . . . . NICAIA (Pedal) . . . . .	179
CWM RHONDDA (Pedal) . . . . .	179
Substitution of Heel and Toe of the Same Foot . . . . .	180
Composition for Manuals and Pedal	
Boely, A. P. F. . . . . "Verset" . . . . .	181
Lesson VII . . . . .	183
Composition for Manuals and Pedal	
Dandrieu, J. F. . . . . "O Nuit heureuse Nuit" . . . . .	184
Hymn Tune . . . . . SEYMOUR (Pedal)	
(S.A.T.B.) . . . . .	185
Assignment: Marcel Dupré, Chorales XL. and XII. . . . .	185
Pedal Exercises	
Alternating Toes in 4ths . . . . .	186
Glissando from Black Key to White Key . . . . .	187
Glissando from Black Key to Black Key . . . . .	187
Hymn Tune . . . . . SICILIAN MARINERS' HYMN (Pedal)	188
VESPER HYMN (Pedal) . . . . .	188
DUKE STREET (Pedal) . . . . .	188
Composition for Manuals and Pedal	
Dandrieu, J. F. . . . . "Vous qui desirez sans fin" . . . . .	189
Lesson VIII . . . . .	191
Composition for Manuals and Pedal	
Boely, A. P. F. . . . . "Verset" . . . . .	192
Pedal Exercises	
Alternating Toes in 5ths . . . . .	194
Hymn Tune . . . . . SPANISH HYMN (Pedal) . . . . .	194
Old 100th (Pedal) . . . . .	195
St. PETER (Pedal) . . . . .	195
MARION (Pedal) . . . . .	195
HURSLEY (Pedal) . . . . .	196
Assignment: Marcel Dupré, Chorales XXI. and LXXI. . . . .	196
Composition for Manuals and Pedal	

Hymn Tune . . HURSLEY (S.T.B.) . . . . .	197
Lesson IX . . . . .	199
Composition for Manuals and Pedal	
Hymn Tune . . MARION (S.T.B.) . . . . .	200
Pedal Scales	
Major Scales (one-octave) . . . . .	201
Assignment: Marcel Dupr�, Chorales XXII and XXVI	202
Compositions for Pedal	
Hymn Tune . . CORONATION (Pedal) . . . . .	202
ST. CATHERINE (Pedal) . . . . .	203
ST. AGNES (Pedal) . . . . .	203
Composition for Manuals and Pedal	
Bouvard, Jean, "Noel Vosqien" . . . . .	204
Lesson X . . . . .	208
Composition for Manuals and Pedal	
Hymn Tune . . ST. AGNES (S.A.T.B.) . . . . .	209
ST. CATHERINE (S.A.T.B.) . . . . .	210
Pedal Scales (two-octaves) . . . . .	212
Assignment: Marcel Dupr�, Chorales XLIII and XV	214
Composition for L. H. and Pedal	
Hymn Tune . . EASTER HYMN (T.B.) . . . . .	215
Composition for Manuals and Pedal	
Dandrieu, J. F. . . "Mais on s'en es alle Nau"	216
Lesson XI . . . . .	218
Composition for Manuals	
Rameau, J. P. . . "Andante" . . . . .	219
Composition for Manuals and Pedal	
Hymn Tune . . CORONATION (S.T.B.) . . . . .	220
AUSTRIAN HYMN (Pedal) . . . . .	221
AUSTRIAN HYMN (S.A.T.B.) . . . . .	222
Assignment: Marcel Dupr�, Chorales IX and II .	223
Composition for Manuals	
Selby, William . . "A Lesson" . . . . .	224

Lesson XII . . . . .	226
Pedal Exercises	
Arpeggios . . . . .	227
Hymn Tune . . . HYFRYDOL (Pedal) . . . . .	228
LYONS (Pedal) . . . . .	228
Composition for Manuals and Pedal	
Hymn Tune . . . LYONS (S.A.T.B.) . . . . .	229
ITALIAN HYMN (Pedal) . . . . .	230
ITALIAN HYMN (S.A.T.B.) . . . . .	231
Assignment: Marcel Dupre, Chorales XLII and LXXVII	232
Composition for Manuals	
Best, W. T. . . "A Rare Song In Praise of Christmas"	233

## PREFACE

These twelve lessons are designed to develop a comprehensive beginning course of study for the beginning church organist. These lessons will be projected to develop basic skills for hymn playing and other service music. This study will also include examples of organ repertoire commensurate with those basic skills.

The pupil commencing the study of the organ should have previously acquired a sound and well-developed piano technique. This should include proficiency in all major and minor scales and arpeggios and competency with such literature as the Bach Two-Part Inventions and easier sonatas of Haydn, Mozart, and Beethoven.

Beginning organ study should establish a foundation that could prepare the student to become a professional organist if he should so desire.

Beginners are capable of learning new techniques which are basic to organ playing. Today there are a large number of churches that have organs with no one qualified to play them. In many situations high school students who play the piano are given the task of playing the organ. These organists need a practical course of study using the proper techniques and this course of study is designed for the beginning organ student who wants to learn the proper techniques, and have a basic foundation in church service playing.

Seventy-Nine Chorales for the organ by Marcel Dupré, H. W. Gray Co., should be used in conjunction with these lessons.



## FUNDAMENTALS

### Divisions of the Organ

The organ console may consist of one keyboard (manual) or as many as five or six keyboards. The average organ has two keyboards, or manuals, and a pedal keyboard. The standard organ manual has five octaves, or 61 notes, which is shorter than the piano keyboard. The pedal board has 32 notes, or two and one-half octaves, extending from C to g<sup>1</sup>. The usual arrangement of the manuals from the upper to the lower is as follows:

Two - manual Organ  
Swell  
Great

Three - manual Organ  
Swell  
Great  
Choir

Four - manual Organ  
Solo  
Swell  
Great  
Choir

### STOPS

The range of the organ is much greater than that of the piano. Stops sounding as much as three octaves above and two octaves below the normal or piano pitch are possible. A stop of normal pitch is indicated by the symbol 8' (eight-foot).

For each 8' stop on the organ there is one set, or rank, of pipes. A rank consists of one pipe per note of the keyboard, or 61 pipes.

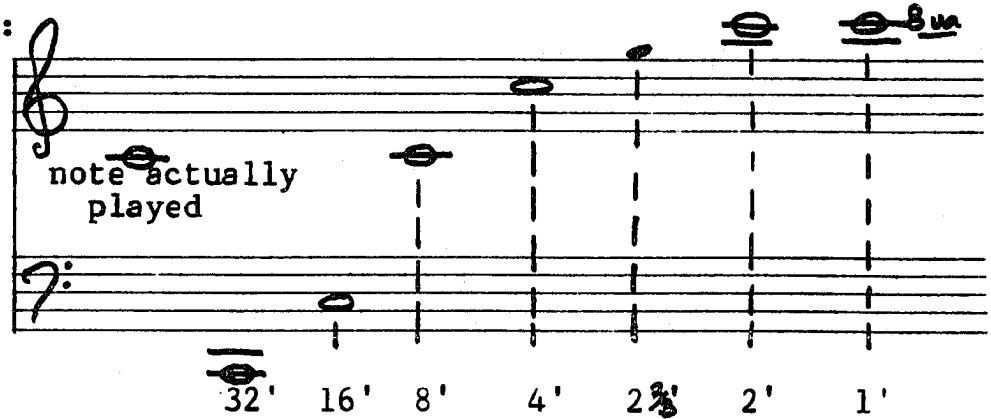
16' indicates that the stop will sound an octave below normal pitch, and a 32' stop will sound two octaves below normal pitch.

A 4' stop will sound one octave above, the 2' stop sounds two octaves above, and the 1' stop will sound three octaves above the 8' stop. Therefore, the organ extends over nine complete octaves.

The pitch of a mutation stop sounds another note

which is not the unison or octave above it. A mutation stop  $2\frac{2}{3}'$  will sound  $g'$  if the key of  $c$  is depressed. These mutation stops are designed to be used with a unison stop of greater force.

The chart below indicates the pitch of various registers:



There are mixture, or compound stops, which combine a selection of unison and mutation ranks. These are also used with a strong unison stop.

#### Couplers And Pistons

Each keyboard controls a separate division with five or six stops each, depending on the number of ranks in the organ. Each division is really an organ in itself, and each manual along with the pedal board controls a separate division of the instrument. Couplers make the various divisions available on other keyboards than their own.

The coupler marked Swell-to-Great makes the Swell Organ available on the manual for the Great Organ. This enables you, for instance, to use a stop on the Swell Organ along with stops on the Great Organ. Great-to-Pedal will sound a stop from the Great Organ on the pedal keyboard. In addition to these unison couplers, there are also sub-octave ( $16'$ ) and super-octave ( $4'$ ) couplers.

A registration is a group of stops you choose to use for a particular piece. On many organs you will find some buttons under the manuals which are called

pistons. There are also toe pistons which are placed above the pedal board. Pistons make it possible to change the combination of stops rapidly to another registration. It would take too long to change each individual stop for another entirely different registration, while playing the piece.

### Expression Pedals

Above the pedal board you will find one or more expression pedals. They are usually marked to show which manual or division of the organ is under expression. By pushing the crescendo pedal, the organist can add or retire stops progressively which are under expression. The swell box, or expression chamber, is a large room built around one or more divisions of the organ. The front of the box has a series of shutters similar to a Venetian blind, and the player can open or close the shutters by means of a Swell pedal.

### Pipes

The pipes of the organ are divided into two classes - Flue (labial) and Reed (lingual). In a flue pipe, the tone is produced by a vibrating column of air within the pipe similar to a tin whistle. The length of the pipe determines its pitch. The reed pipe has a vibrating curved tongue which rolls down the flattened surface of a brass tube called a shallot. The pipe itself acts as a resonator. The reed pipes are tuned in two ways since both the length of the tongue and the length of the pipe affect the pitch of the tone produced.

### Tone Color

The tone color of the organ is divided into four main classes - Principal, Flute, String, and Reed. The first three classes are flue pipes, and the last is a reed pipe.

1. Principals, or Diapasons, are the foundation of organ tone. They do not imitate another instrument. Examples are 8' Geigen Principal, 4' Octave or Prestant, 2' Fifteenth or Super Octave, Mixture, and Tierce.

2. Flutes consist of several types:

- a) Stopped Flutes are only half the length of open pipes of the same pitch, and the top of each pipe is closed by a stopper. Only the odd-numbered partials are present in the tone. Examples include Subbass, Bourdon, Pommers, Quintadena, Stopped Diapason.
- b) Open Flutes may be wood or metal:
  - 1) Wood (Hohlflote, Melodia, Concert Flute, Clarabella)
  - 2) Metal (Nachthorn, Flute Ouverte, Siffnote)
- c) Harmonic Flutes are double the normal length and are over-blown to speak their octave.
- d) Hybrid Flutes are partially stopped or have tapered pipes or caps (Rohrflote, Koppelflote, Spitzflote, Erzähler)

3. String pipes are called Violine, Gamba, Violoncello, Viole de Gambe, Viola, Salicional, Voix Celeste, Aeoline. A Celeste rank is tuned sharp and produces a vibrato when played with its matching rank. Do not use this rank in full combinations.

4. Reeds produce tones which are imitative of orchestral instruments and others which are non-imitative.

- a) Chorus reeds are used both for ensemble and solo purposes (Bombarde, Posaune, Trumpet, Cornopean, Oboe, Clarion).
- b) Solo or Orchestral Reeds are used mostly for solo purposes (Bassoon, Clarinet, English Horn, French Horn).

The ornaments below are used in this study:



The Seventy-Nine Chorales, Opus 28, by Marcel Dupré, H. W. Gray Co., should be studied in the following manner:

- |            |   |
|------------|---|
| Lesson 4,  | X. Christ the Lamb of God                     |
| Lesson 5,  | I. Abide with us, O Lord Jesus Christ         |
|            | IV. Glory be to God on high                   |
| Lesson 6,  | LII. Beloved Jesus, here we stand             |
|            | XIII. Christ our Lord to Jordan came          |
| Lesson 7,  | XL. In Thee is joy                            |
|            | XII. Christ lay in the bonds of death         |
| Lesson 8,  | XXI. Through Adam's fall is the world defiled |
|            | LXXI. Before Thy Throne I will appear         |
| Lesson 9,  | LXXII. Awake! Hear the call of watchmen       |
|            | XXVI. Salvation has been brought unto us      |
| Lesson 10, | XLIII. Jesus Christ, our Saviour              |
|            | XV. Christ Jesus who maketh us glad           |
| Lesson 11, | IX. O Christ who art the Light of the World   |
|            | II. O Lord my God                             |
| Lesson 12, | XLII. Jesus my joy                            |
|            | LXXVII. We all believe in one God             |

## LESSON I

## LESSON ONE

### Manual Exercises

The organist should seat himself exactly in the middle of the organ keyboard and stay there without sliding around. The bench must be the right height, which is at least twenty inches from the top of middle D on the pedal board to the top of the organ seat. When an adjustable organ bench is not available, you may make adjustments by using wooden boards under both ends of the organ bench.

Sit on the organ bench so that with the feet you can comfortably play both the white and black keys of the pedal board. Keep the elbows close to the body; sit erect and avoid unnecessary motions.

The organist needs a special pair of shoes to be used only for playing the organ. The shoes should be as narrow as possible for comfort, and made so that the soles do not extend beyond the shoe. Tap shoes for men and women make ideal organ shoes.

### ATTACK AND RELEASE OF KEYS

Keep the hands on the keys with the fingers curved. A good hand position is similar to that of holding a baseball. A key should be pressed down firmly and quickly, and released with the same precise movement.

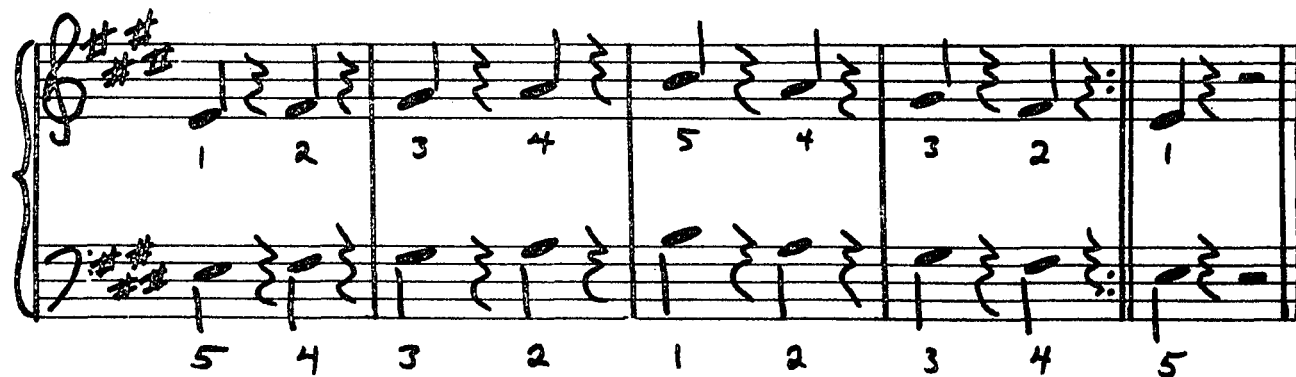
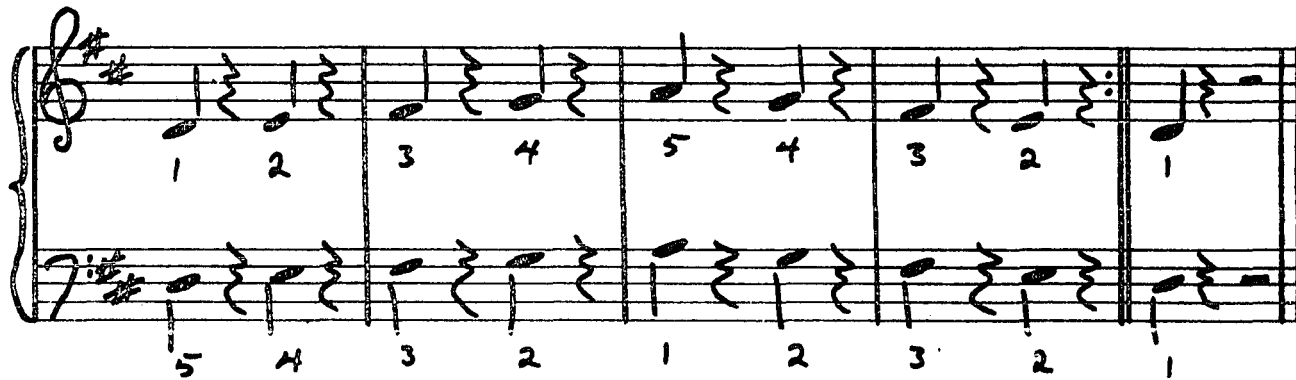
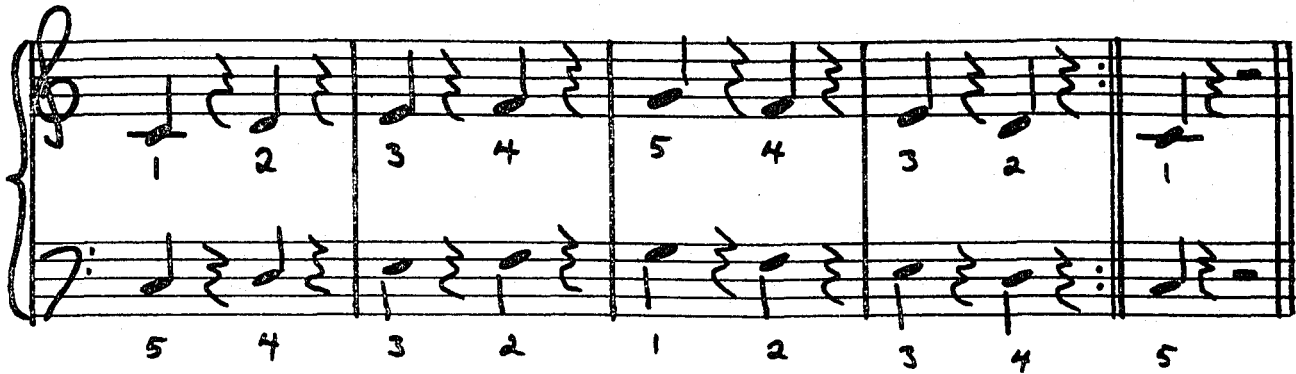
Organ touch differs from piano touch and therefore,

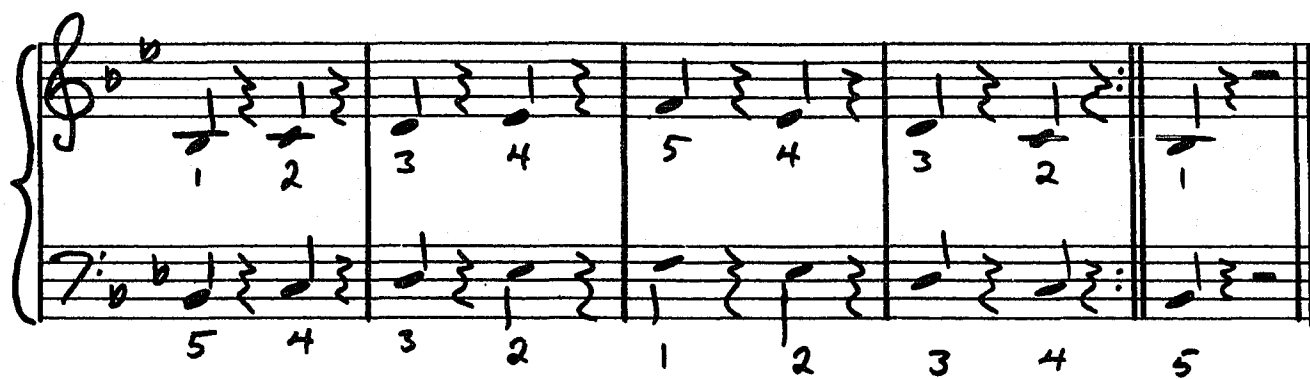


new techniques must be learned. A perfect legato is one of the most essential requirements of good organ playing. When playing legato, the fingers should always press the keys evenly rather than striking them. There should be no space or gap between the notes. Not the slightest break or overlapping is allowed.

The tone on the organ continues at the same intensity until the key is released. Therefore, great precision is needed in attacking and releasing the key.

Attack and release the notes exactly together.  
Count aloud as you play, and use the proper fingers.  
5 Tone Major Scale





## 5 Tone Minor Scale

Handwritten musical notation for the 5-tone minor scale in D major (F#). The scale is written on a grand staff (treble and bass clefs). The notes are: D (1), E (2), F# (3), G (4), A (5), G (4), F# (3), E (2), D (1). The bass line is a simple accompaniment. Fingering numbers 1 through 5 are written below the notes.

Handwritten musical notation for the 5-tone minor scale in E major (F# and C#). The scale is written on a grand staff. The notes are: E (1), F# (2), G# (3), A (4), B (5), A (4), G# (3), F# (2), E (1). Fingering numbers 1 through 5 are written below the notes.

Handwritten musical notation for the 5-tone minor scale in F major (Bb). The scale is written on a grand staff. The notes are: F (1), G (2), Ab (3), Bb (4), C (5), Bb (4), Ab (3), G (2), F (1). Fingering numbers 1 through 5 are written below the notes.

Handwritten musical notation for the 5-tone minor scale in G major (F# and C#). The scale is written on a grand staff. The notes are: G (1), A (2), B (3), C (4), D (5), C (4), B (3), A (2), G (1). Fingering numbers 1 through 5 are written below the notes.

A legato touch is basic to the technique of an organist. One note must follow another with no separation or overlapping. This produces a smooth line.

First system of musical exercise. Treble staff: 1 2 3 4 5 4 3 2 1. Bass staff: 5 4 3 2 1 2 3 4 5. Both staves show a descending and ascending scale pattern with repeat signs.

Second system of musical exercise. Treble staff: 1 2 3 4 5 4 3 2 1. Bass staff: 5 4 3 2 1 2 3 4 5. Both staves show a descending and ascending scale pattern with repeat signs.

Third system of musical exercise. Treble staff: 1 2 3 4 5 4 3 2 1. Bass staff: 5 4 3 2 1 2 3 4 5. Both staves show a descending and ascending scale pattern with repeat signs.

Sicilian Mariners' Hymn (excerpt)

Excerpt of Sicilian Mariners' Hymn. Treble staff: 4 5 4 3 2 3 4 5 4 3 2 5 4 3 2 1 3 2. Bass staff: 3 2 3 4 5 4 3 2 3 4 5 1 2 3 4 1 2 3 2 1 2 3. The excerpt shows a more complex melodic line with repeat signs.

Each hand plays the interval of a 3rd in a legato manner. Practice hands separately. Play slowly, and count as you play. Be sure and use the correct fingers. Now play with hands together.

First system of musical notation for C major triad exercise. The treble clef staff shows four measures of quarter notes: C4-E4, E4-G4, G4-B4, and B4-C5. The bass clef staff shows four measures of quarter notes: C3-E3, E3-G3, G3-B3, and B3-C4. Fingering numbers are written below each note: Treble (3-1, 4-2, 3-1, 4-2) and Bass (3-5, 2-4, 3-5, 2-4). The final measure of each staff contains a whole note chord (C-E-G).

Second system of musical notation for D major triad exercise. The treble clef staff shows four measures of quarter notes: D4-F#4, F#4-A4, A4-B4, and B4-D5. The bass clef staff shows four measures of quarter notes: D3-F#3, F#3-A3, A3-B3, and B3-D4. Fingering numbers are written below each note: Treble (3-1, 4-2, 5-3, 4-2) and Bass (3-5, 2-4, 3-5, 2-4). The final measure of each staff contains a whole note chord (D-F#-A).

Third system of musical notation for E major triad exercise. The treble clef staff shows four measures of quarter notes: E4-G#4, G#4-B4, B4-C#5, and C#5-E5. The bass clef staff shows four measures of quarter notes: E3-G#3, G#3-B3, B3-C#4, and C#4-E4. Fingering numbers are written below each note: Treble (3-5, 4-2, 3-1, 4-2) and Bass (3-5, 2-4, 3-5, 2-4). The final measure of each staff contains a whole note chord (E-G#-B).

Fourth system of musical notation for F major triad exercise. The treble clef staff shows four measures of quarter notes: F4-A4, A4-C5, C5-E5, and E5-F5. The bass clef staff shows four measures of quarter notes: F3-A3, A3-C4, C4-E4, and E4-F4. Fingering numbers are written below each note: Treble (3-5, 4-2, 3-1, 4-2) and Bass (3-5, 2-4, 3-5, 2-4). The final measure of each staff contains a whole note chord (F-A-C).

## Combining Legato and Detached Notes

The soprano and bass lines are played smoothly, while the alto and tenor parts are detached. Play each hand slowly remembering to connect the legato line. Count one-and-two-and-three-and-four-and, as you play. Practice with hands together.

First system of musical notation for Soprano and Bass parts. The Soprano part is in treble clef and the Bass part is in bass clef. Both parts are in 2/4 time. The Soprano part consists of a series of eighth notes, while the Bass part consists of a series of quarter notes. The notes are: Soprano (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4). The system ends with a double bar line.

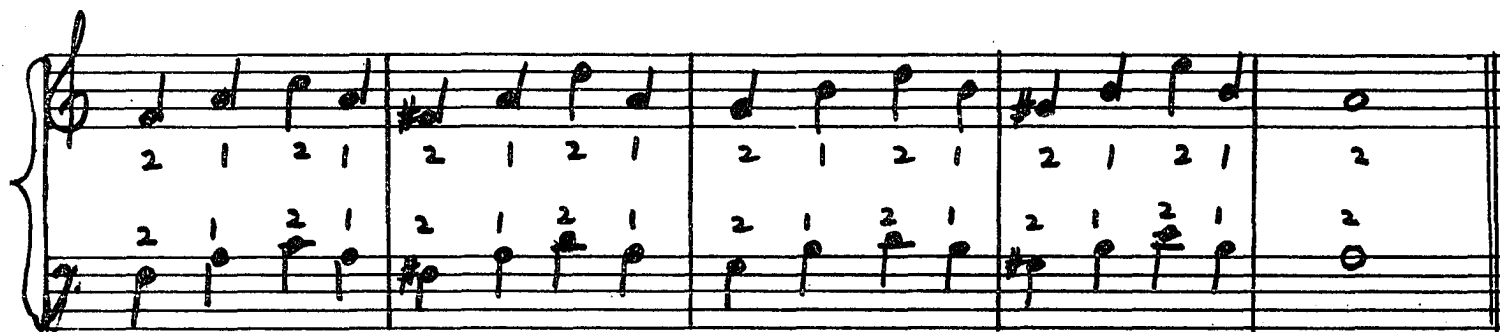
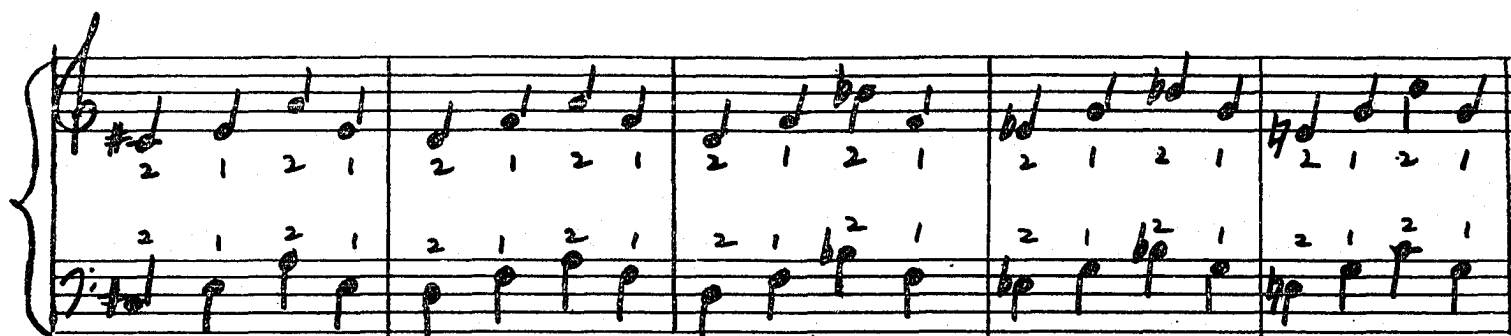
Second system of musical notation for Soprano and Bass parts. The Soprano part is in treble clef and the Bass part is in bass clef. Both parts are in 2/4 time. The Soprano part consists of a series of eighth notes, while the Bass part consists of a series of quarter notes. The notes are: Soprano (D4, E4, F4, G4, A4, B4, C5, D5), Bass (D3, E3, F3, G3, A3, B3, C4, D4). The system ends with a double bar line.

Third system of musical notation for Soprano and Bass parts. The Soprano part is in treble clef and the Bass part is in bass clef. Both parts are in 2/4 time. The Soprano part consists of a series of eighth notes, while the Bass part consists of a series of quarter notes. The notes are: Soprano (E4, F4, G4, A4, B4, C5, D5, E5), Bass (E3, F3, G3, A3, B3, C4, D4, E4). The system ends with a double bar line.

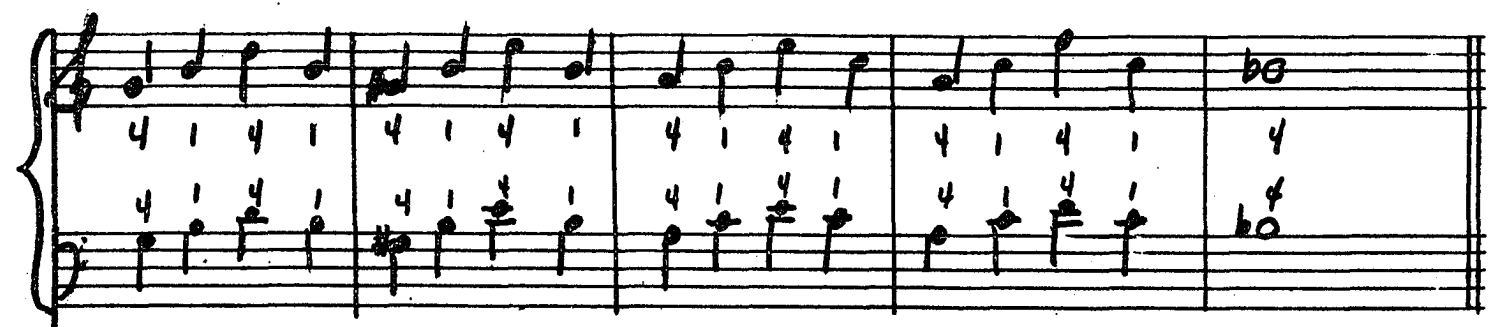
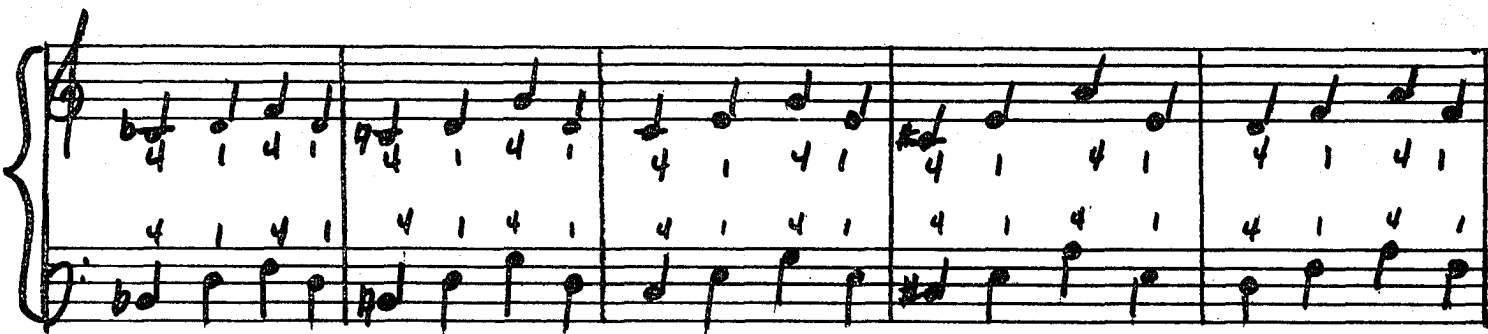
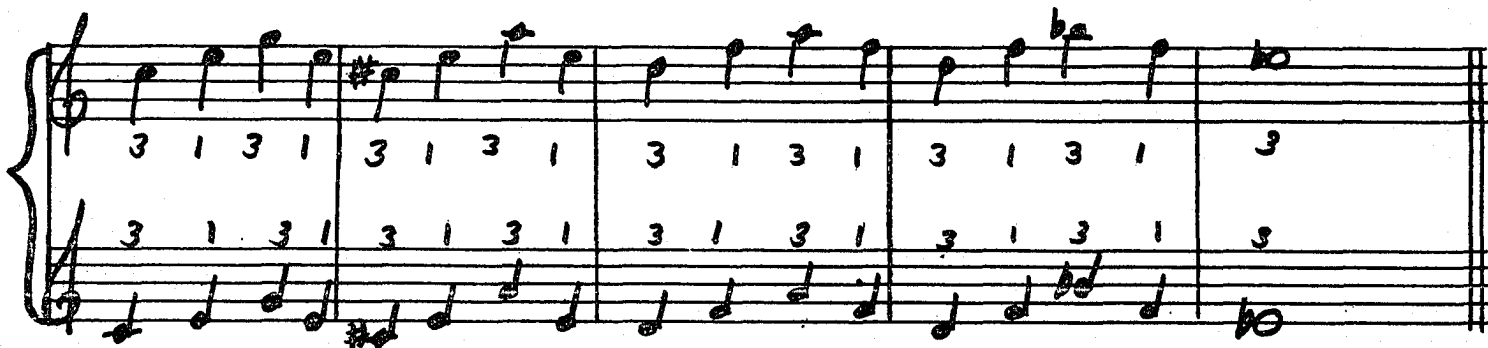
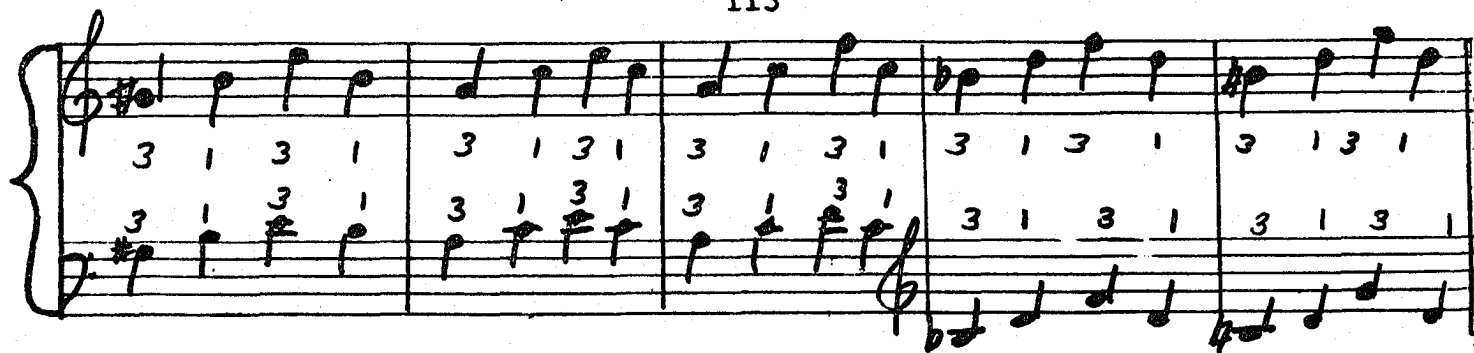
Fourth system of musical notation for Soprano and Bass parts. The Soprano part is in treble clef and the Bass part is in bass clef. Both parts are in 2/4 time. The Soprano part consists of a series of eighth notes, while the Bass part consists of a series of quarter notes. The notes are: Soprano (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F3, G3, A3, B3, C4, D4, E4, F4). The system ends with a double bar line.

## Crossing of Fingers over Thumb

Play in a legato manner while passing the thumb under.  
Keep the back of the hand as level as possible. Practice  
hands together slowly.



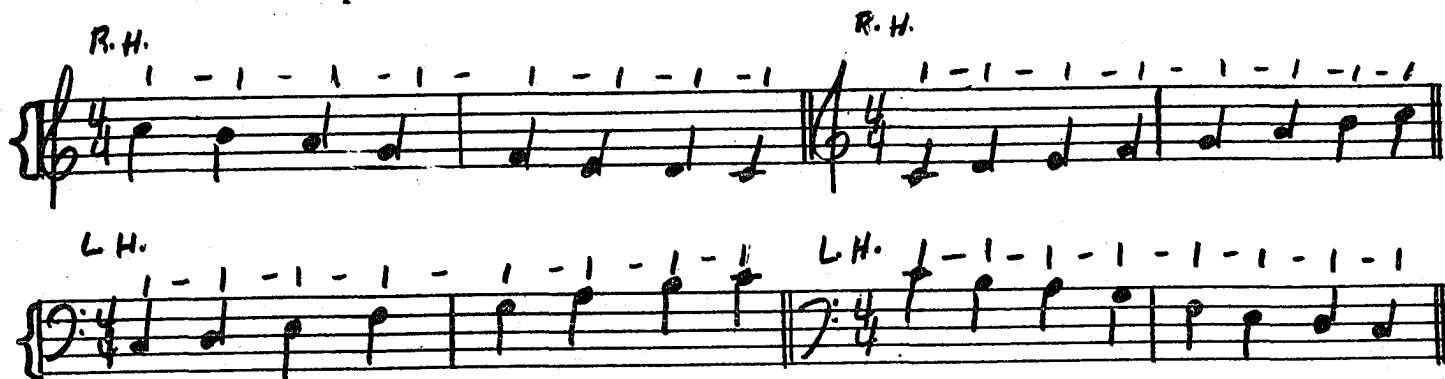




Thumb glissando consists of sliding the thumb from one key to another. In descending passages of thumb glissando played with the right hand, each note is first played with the tip of the thumb and then the tip is slid into position over the next key.

In ascending passages with the right hand the opposite motion is required. Begin with the base of the thumb, and slide to the tip of the thumb, playing the next note with the base of the thumb.

In L. H. ascending passages, begin with base of thumb and play next note with tip of thumb. L. H. descending is the reverse procedure.



### Kremsner (excerpt)



### Vesper Hymn (excerpt)



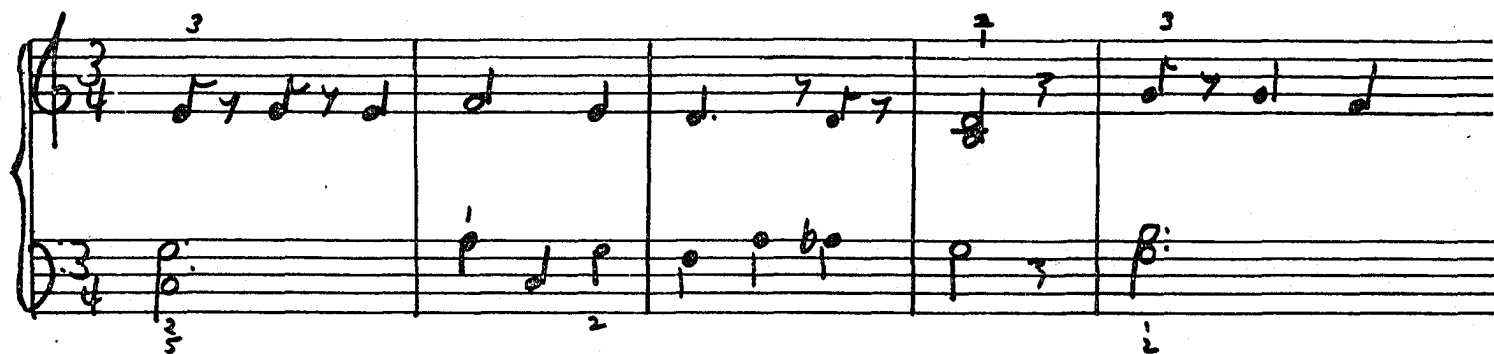
### Spanish Hymn (excerpt)



"O Master, Let Me Walk with Thee"

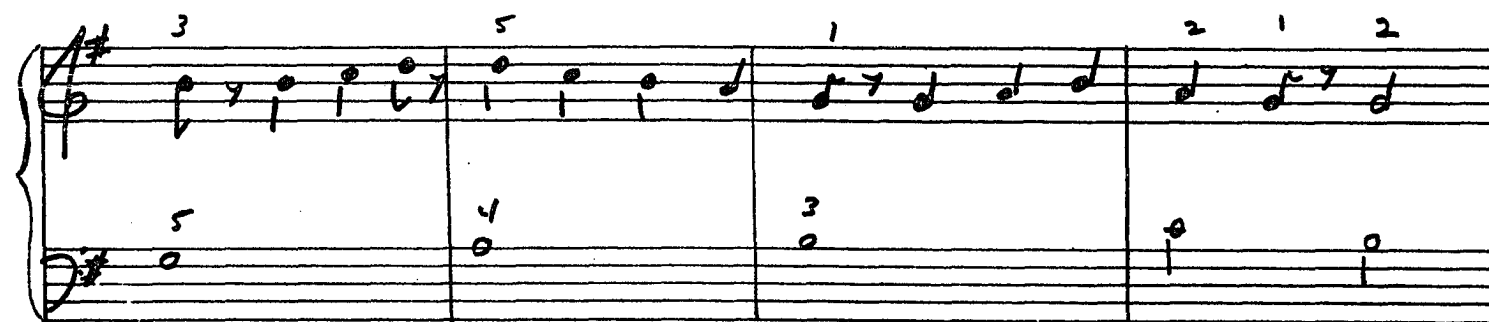
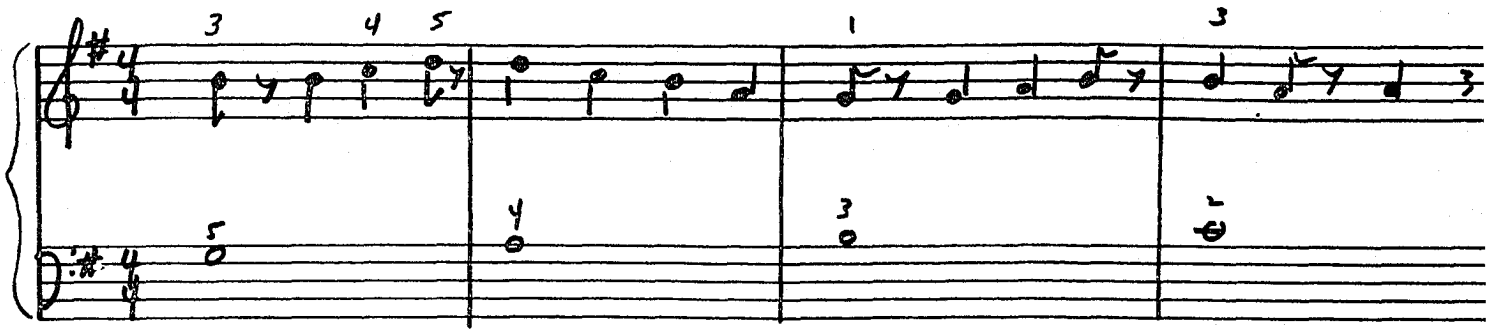
Percy Smith

Maryton



## Hymn To Joy

Beethoven



2 in the time signature indicates 2 beats in a measure with the  $\text{♩}$  getting 1 beat. While you are learning this piece, count one-and-two-and-three-and-four-and so that you will have exact precision in playing the notes and releasing them. Practice the hands separately, and then together.

Savez vous mon cher voisin

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. It contains five measures of music with various note values and rests. The bottom staff is in bass clef with the same key signature and time signature, also containing five measures. Fingering numbers (1-5) are written above many of the notes in both staves.

The second system of musical notation continues the piece with two staves. The top staff (treble clef, Bb, 2/2) contains five measures. The bottom staff (bass clef, Bb, 2/2) contains five measures. Fingering numbers are present above the notes.

The third system of musical notation is the final system on this page, consisting of two staves. The top staff (treble clef, Bb, 2/2) contains five measures. The bottom staff (bass clef, Bb, 2/2) contains five measures. Fingering numbers are present above the notes.

Know this piece well before playing the next page.

## Savez vous mon cher voisin

J. F. Dandrieu

First system of musical notation. The treble clef staff begins with a 2-measure rest, followed by a series of eighth notes with fingerings 1, 2, 3, 2, 5, 4, 3, 2, 5, 32, and 1. The bass clef staff begins with a 2-measure rest, followed by eighth notes with fingerings 5, 2, 5, 2, 3, 2, 1, 5, and 2. A 32-measure mark is indicated above the final measure of the treble staff.

Second system of musical notation. The treble clef staff continues with eighth notes and fingerings 3, 2, 3, 1, 2, 3, 4, 2, 3, 2, 3, 4, 32, 1, 3, and 2. The bass clef staff continues with eighth notes and fingerings 1, 2, 3, 5, 3, 2, 4, 1, 4, and 1. A 32-measure mark is indicated above the final measure of the treble staff.

Third system of musical notation. The treble clef staff continues with eighth notes and fingerings 3, 2, 1, 2, 1, 2, 3, 4, 3, 2, 1, 32, and 1. The bass clef staff continues with eighth notes and fingerings 1, 2, 1, 2, 3, 1, 2, 3, 1, 5, and 3. A 32-measure mark is indicated above the final measure of the treble staff.

## LESSON II

120  
LESSON TWO

Substitution is another technique that is basic to organ playing.

These exercises are to be played in a legato style while the substituting of fingers is taking place.

One note must follow another smoothly! Make the substitution quickly and with precision.

Practice hands separately, and then together.

C Major scale, using 1st and 2nd fingers.

D Major scale, using 1st & 2nd fingers

F Major scale, using 1st & 2nd fingers

E Major scale, using 2nd & 3rd fingers



G Major scale, using 2nd & 3rd fingers

C Major scale, using 3rd & 4th fingers

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of 16 measures, grouped into four measures per system. The notes are as follows:

- Measure 1: B-flat (quarter note)
- Measure 2: A (quarter note)
- Measure 3: G (quarter note)
- Measure 4: F (quarter note)
- Measure 5: E (quarter note)
- Measure 6: D (quarter note)
- Measure 7: C (quarter note)
- Measure 8: B-flat (quarter note)
- Measure 9: A (quarter note)
- Measure 10: G (quarter note)
- Measure 11: F (quarter note)
- Measure 12: E (quarter note)
- Measure 13: D (quarter note)
- Measure 14: C (quarter note)
- Measure 15: B-flat (quarter note)
- Measure 16: A (quarter note)

The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The melody is a simple, folk-like tune.

D<sup>b</sup> Major scale, using 3rd & 4th fingers

**D Major scale, using 4th & 5th fingers**

Handwritten musical score for a piano exercise in A major, 4/4 time. The score consists of two staves. The right hand (treble clef) plays a sequence of eighth and quarter notes, while the left hand (bass clef) plays a sequence of quarter and eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The notation includes fingerings (1-5) and slurs.



### Substitution in a chord

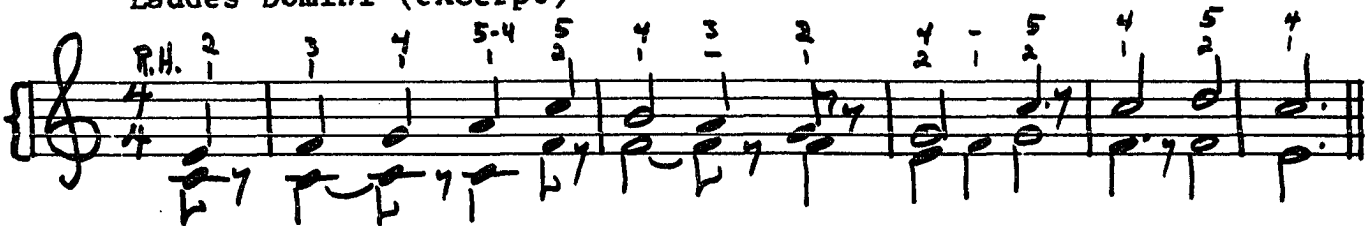
Written:

Played:



The dash placed after a number indicates that the finger must remain on the note over which the number is written.

### Laudes Domini (excerpt)



### Hamburg (excerpt)



## Pedal Techniques

Keep the knees and heels touching as far as the interval of a fifth.

Press the key quickly and decisively for the attack of a note. The heel should remain in contact with the key when the key is depressed by the toe. The toe should remain in contact with the key when the key is depressed by the heel.

Play on the inside of the pedal key with the inside of the heel or toe.

The sign  $\wedge$  indicates the toe.

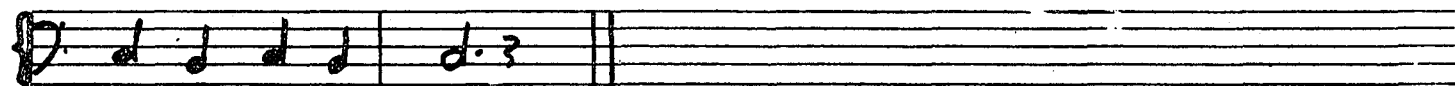
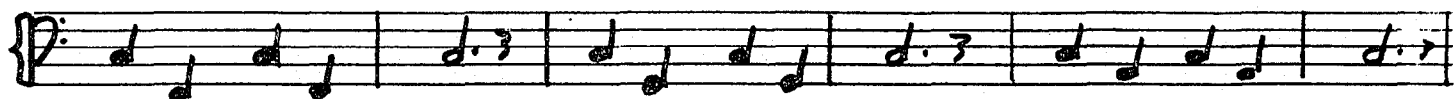
The sign  $\vee$  indicates the heel.

The right foot is indicated when the sign is placed above the staff.

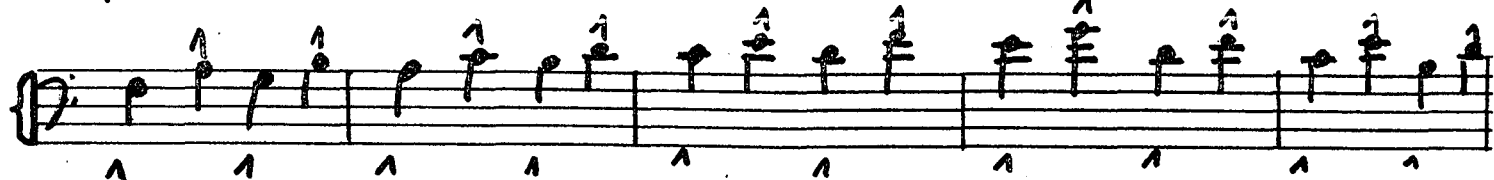
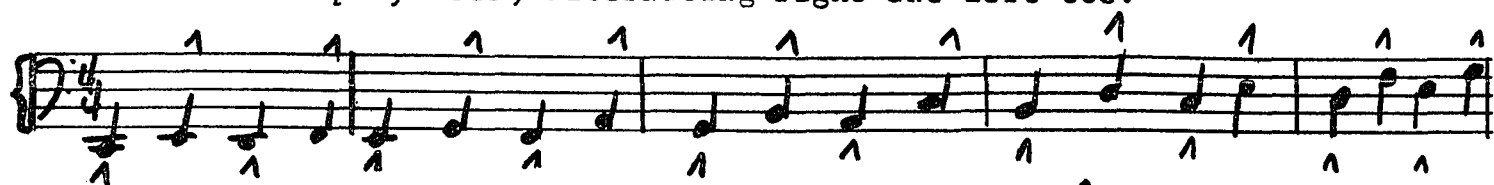
The left foot is indicated by placing the sign under the staff.

Legato -- Toes on white notes

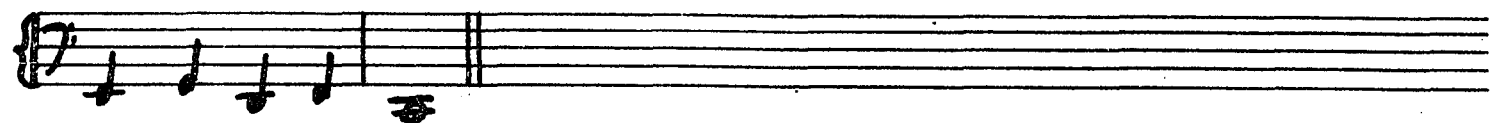
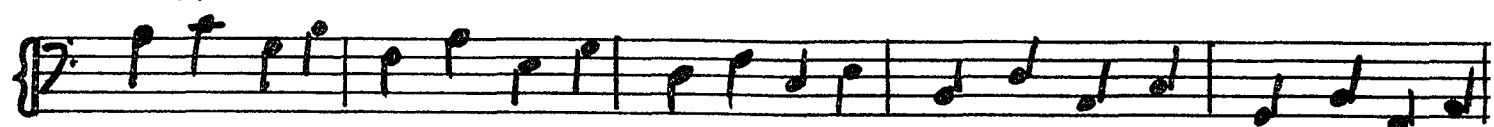
The image displays five staves of musical notation, each illustrating a specific pedal technique. The notation is written in a single system, with each staff representing a different exercise. The exercises are characterized by the use of wedge-shaped symbols ( $\wedge$  for toe,  $\vee$  for heel) placed above and below the staff to indicate the foot used for each note. The notes are primarily eighth and sixteenth notes, often grouped in triplets. The first four staves show a variety of rhythmic patterns and foot combinations, while the fifth staff shows a simpler sequence of notes with toe markings.



Legato -- playing from the bottom of the pedalboard to the top by 3rds, alternating right and left toe.



Simile



Interval of a 4th, alternating right and left toes.



Interval of a 5th, alternating right and left toes.



Interval of a 6th, alternating right and left toes.



Interval of a 7th, alternating right and left toes.



Interval of an octave, alternating right and left toes.

A musical score for piano exercise, consisting of seven staves. The first staff is in 4/4 time and features a melody of eighth notes with accents and a 'simile' marking. The second staff is in bass clef, showing the corresponding octave accompaniment. The third staff is a single-line continuation of the melody. The fourth staff continues the melody with accents. The fifth staff continues the melody with a 'simile' marking. The sixth staff continues the melody with accents and a 'simile' marking. The seventh staff is in bass clef, showing the corresponding octave accompaniment.

St. Anne (excerpt)

A musical score for an excerpt from St. Anne, consisting of a single staff in 4/4 time. The melody is composed of eighth notes with accents.

The interval of a 6th is to be played legato. Practice each hand separately using the correct fingers. Count as you play. After perfecting each hand alone, practice with hands together.





Play the soprano and bass lines legato, while detaching the alto and tenor lines. Count one-and-two-and-three-and-four-and. Be sure the alto and tenor lines are released on and. Use the proper fingers.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It contains four measures of music, each starting with a quarter note followed by eighth notes. Above the staff, fingerings are indicated: 4, 2, 4, 3, 4, 2, 4, 3, 4, 2, 4, 3, and a final 4. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with eighth notes and quarter notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 4/4 time signature. It contains four measures of music. Above the staff, fingerings are indicated: 4, 2, 4, 3, 4, 2, 4, 3, 4, 2, 4, 3, and a final 4. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with eighth notes and quarter notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures of music. Above the staff, fingerings are indicated: 4, 2, 4, 3, 4, 2, 4, 3, 4, 2, 4, 3, and a final 4. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with eighth notes and quarter notes.

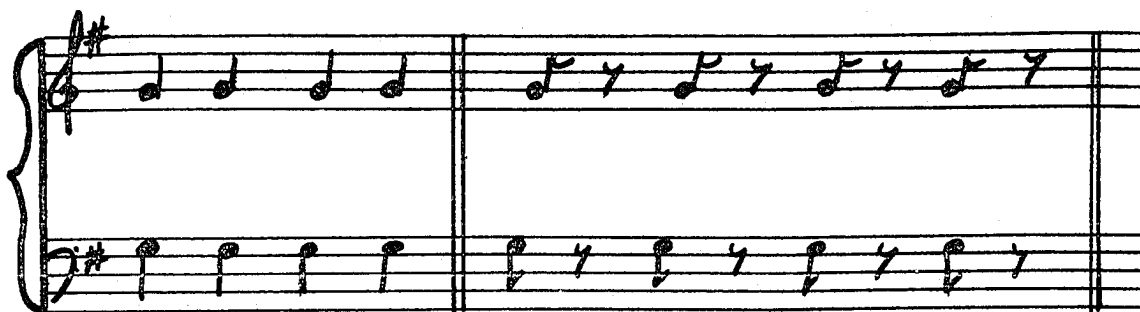
The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats and a 4/4 time signature. It contains four measures of music. Above the staff, fingerings are indicated: 4, 2, 4, 3, 4, 2, 4, 3, 4, 2, 4, 3, and a final 4. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with eighth notes and quarter notes.

Playing a repeated note requires the learning of another basic organ technique. The attack and release of the organ key must be made in the proper rhythm.

The value of the 1st note will be less (followed by a rest) so that the 2nd note may be played as written.

Written like this:

Played in this manner:



Written:



Played like this:



Retreat (excerpt)

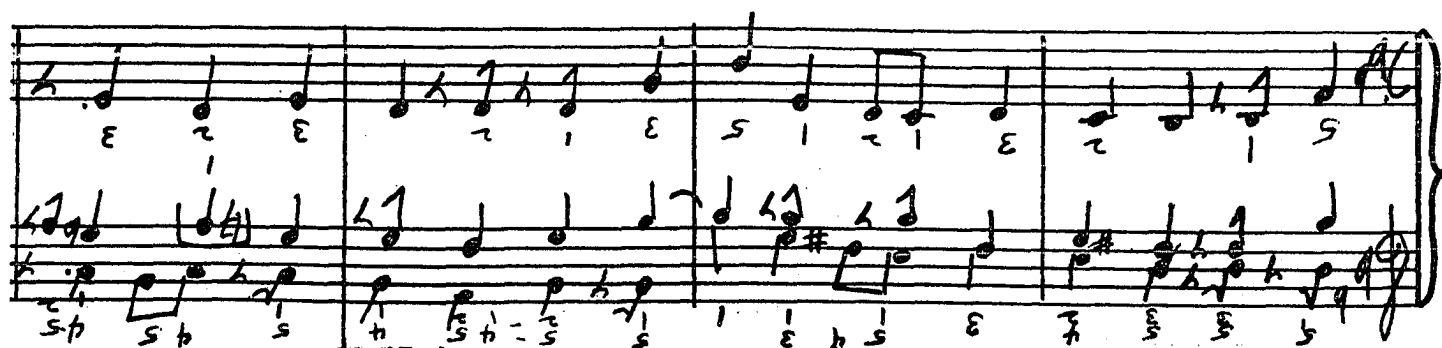


Written:

Handwritten musical notation for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#) and a time signature of 6/8. The first measure of the treble staff is marked with a '1' above the first eighth note and a '2' above the second eighth note. The first measure of the bass staff is marked with a '5' above the first eighth note and a '4' above the second eighth note. The notation consists of eighth notes and dotted eighth notes, with a final whole note in the treble staff.

Played like this:

Handwritten musical notation for a piano piece, identical to the 'Written' example. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#) and a time signature of 6/8. The first measure of the treble staff is marked with a '1' above the first eighth note and a '2' above the second eighth note. The first measure of the bass staff is marked with a '5' above the first eighth note and a '4' above the second eighth note. The notation consists of eighth notes and dotted eighth notes, with a final whole note in the treble staff.



Love Divine

# 133 Noel

L.C. Daquin

This is a handwritten musical score for a piece titled "Noel" by L.C. Daquin. The score is written on a grand staff, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece is characterized by its intricate fingerings and frequent use of ornaments, indicated by the "w" symbol above certain notes. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line. The handwriting is clear and legible, with some corrections visible in the later measures.

**Staff 1 (Treble):**

- Measure 1: 3, 4, 2, 4, 3, 4, 2
- Measure 2: 1, 4, 3, 2, 4, 2, 3
- Measure 3: 3, 2, 4, 2, 1, 3, 4, 2, 3

**Staff 2 (Bass):**

- Measure 1: 1, 4, 3, 2, 1, 5
- Measure 2: 1, 2, 3, 1, 2, 3, 4, 5
- Measure 3: 2, 1, 2, 3, 4, 5

**Staff 3 (Treble):**

- Measure 4: 4, 2, 3, 2, 4, 5, 4, 2
- Measure 5: 5, 4, 3, 2, 4, 2, 1, 2, 1, 2, 1, 2, 3, 4, 2, 3

**Staff 4 (Bass):**

- Measure 4: 1, 3, 2, 4, 1, 2, 1, 5
- Measure 5: 1, 2, 3, 2, 5, 2, 4, 3, 2, 1, 5, 4, 1, 2, 1, 2, 1, 3, 2

**Staff 5 (Treble):**

- Measure 6: 4, 3, 2, 1, 4, 2, 1
- Measure 7: 4, 5, 4, 2, 3, 4, 5, 2, 4, 3, 2, 4, 2, 4, 5, 4, 2, 3, 2, 4, 2, 3
- Measure 8: 4, 5, 2, 4, 3, 2, 4, 2, 4, 2, 1, 2, 1, 5, 2, 1, 2, 3, 4, 5
- Measure 9: 1, 3, 2, 3, 4, 5, 4, 2, 3, 4, 5, 2, 4, 3, 2, 4, 2, 1, 2, 1, 5, 1, 2, 3, 2, 4, 2

**Staff 6 (Bass):**

- Measure 6: 3, 4, 3, 2, 1, 2, 1, 5
- Measure 7: 2, 1, 2, 3, 4, 5
- Measure 8: 1, 3, 2, 4, 1, 2, 1, 5
- Measure 9: 1, 5, 1, 2, 3, 2, 4, 2

**Staff 7 (Treble):**

- Measure 10: 3, 4, 2, 3, 1, 4, 2, 3
- Measure 11: 2, 1, 2, 3, 4, 2, 3, 4, 3, 2, 1, 4, 2, 3
- Measure 12: 1, 2, 1, 5, 2, 1, 3, 2, 1, 5
- Measure 13: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 14: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 15: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 16: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 17: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 18: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 19: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 20: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 21: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 22: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 23: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 24: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 25: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 26: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 27: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 28: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 29: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 30: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 31: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 32: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 33: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 34: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 35: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 36: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 37: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 38: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 39: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 40: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 41: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 42: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 43: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 44: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 45: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 46: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 47: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 48: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 49: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 50: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 51: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 52: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 53: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 54: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 55: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 56: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 57: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 58: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 59: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 60: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 61: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 62: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 63: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 64: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 65: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 66: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 67: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 68: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 69: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 70: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 71: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 72: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 73: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 74: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 75: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 76: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 77: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 78: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 79: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 80: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 81: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 82: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 83: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 84: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 85: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 86: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 87: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 88: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 89: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 90: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 91: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 92: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 93: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 94: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 95: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 96: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 97: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 98: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 99: 1, 2, 3, 4, 5, 4, 2, 3
- Measure 100: 1, 2, 3, 4, 5, 4, 2, 3

### **LESSON III**

## LESSON THREE

Play the following scales in a legato manner.  
a minor scale, using 1st & 2nd fingers

c minor scale, using 1st & 2nd fingers

d minor scale, using 2nd & 3rd fingers

e minor scale, using 2nd & 3rd fingers

f minor scale, using 3rd & 4th fingers

Handwritten musical notation for the f minor scale using 3rd and 4th fingers. The scale is written in two staves (treble and bass clef) with a key signature of two flats (Bb, Eb). The notation includes fingerings (3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4) and slurs indicating the sequence of notes.

g minor scale, using 3rd & 4th fingers

Handwritten musical notation for the g minor scale using 3rd and 4th fingers. The scale is written in two staves (treble and bass clef) with a key signature of two flats (Bb, Eb). The notation includes fingerings (3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4) and slurs indicating the sequence of notes.

b minor scale, using 4th & 5th fingers

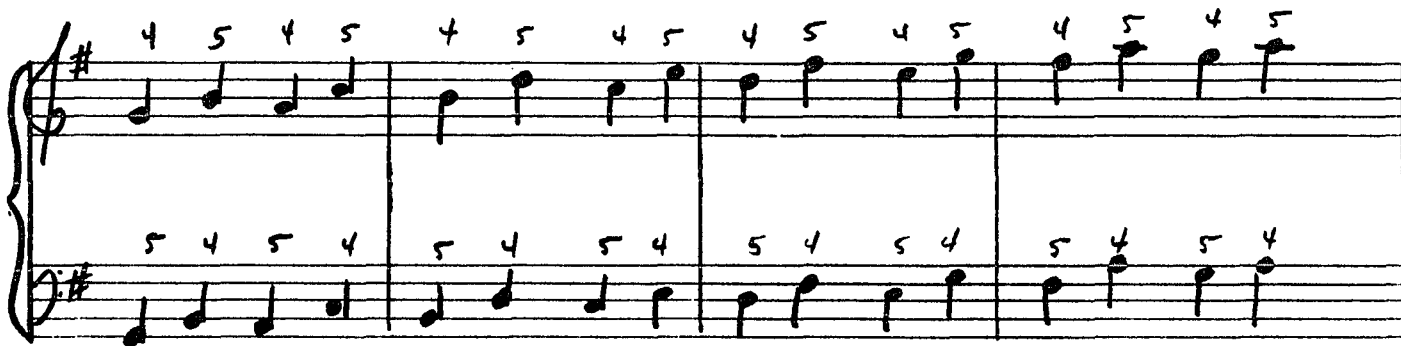
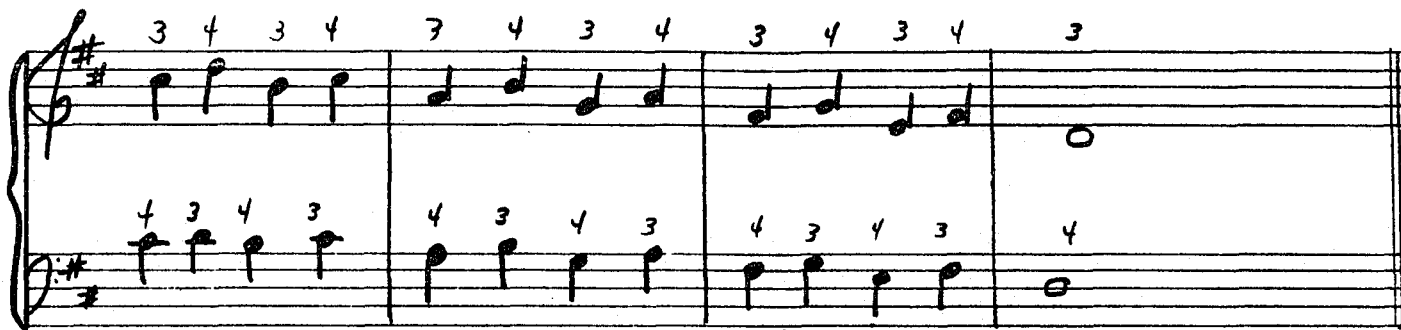
Handwritten musical notation for the b minor scale using 4th and 5th fingers. The scale is written in two staves (treble and bass clef) with a key signature of two sharps (F#, C#). The notation includes fingerings (4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5) and slurs indicating the sequence of notes.

c# minor scale, using 4th & 5th fingers

Handwritten musical notation for the c# minor scale using 4th and 5th fingers. The scale is written in two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The notation includes fingerings (4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5) and slurs indicating the sequence of notes.



Practice this finger extension exercise very slowly.  
Keep the back of the hand as level as possible.





## Double Substitution in 3rds

Handwritten musical notation for the first system, featuring double substitution in 3rds. The notation is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various intervals and substitutions, indicated by numbers above and below the notes.

Intervals and substitutions shown above the staff: 3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4, 3-4, 3-4, 3-4, 3-4, 3-4, 3-4, 3.

Intervals and substitutions shown below the staff: 2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1, 2-1, 2-1, 2-1, 2-1, 2-1, 2-1, 2.

Handwritten musical notation for the second system, featuring double substitution in 3rds. The notation is written on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various intervals and substitutions, indicated by numbers above and below the notes.

Intervals and substitutions shown above the staff: 3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4, 3-4, 3-4, 3-4, 3-4, 3-4, 3-4, 3.

Intervals and substitutions shown below the staff: 2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1, 2-1, 2-1, 2-1, 2-1, 2-1, 2-1, 2.

Handwritten musical notation for the third system, featuring double substitution in 3rds. The notation is written on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, and G#). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various intervals and substitutions, indicated by numbers above and below the notes.

Intervals and substitutions shown above the staff: 4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5, 4-5, 4-5, 4-5, 4-5, 4-5, 4-5, 4.

Intervals and substitutions shown below the staff: 3, 2-3, 2-3, 2-3, 2-3, 2-3, 2-3, 2, 3-2, 3-2, 3-2, 3-2, 3-2, 3-2, 3.

Handwritten musical notation for the fourth system, featuring double substitution in 3rds. The notation is written on a grand staff (treble and bass clefs). The key signature is three flats (Bb, Eb, and Ab). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various intervals and substitutions, indicated by numbers above and below the notes.

Intervals and substitutions shown above the staff: 4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5, 4-5, 4-5, 4-5, 4-5, 4-5, 4-5, 4.

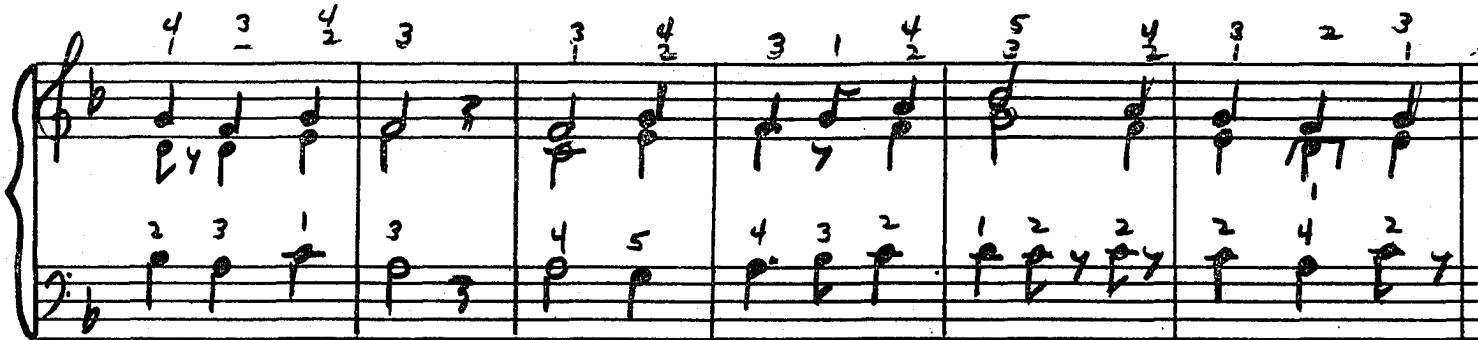
Intervals and substitutions shown below the staff: 3, 2-3, 2-3, 2-3, 2-3, 2-3, 2-3, 2, 3-2, 3-2, 3-2, 3-2, 3-2, 3-2, 3.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/2, with a handwritten note "5-4 simile" above the first measure. The melody is written in the Treble clef, and the bass line is in the Bass clef. The score is divided into four measures by vertical bar lines. The first measure contains a whole note chord (F4, A-flat4, C5) and a half note chord (F4, A-flat4). The second measure contains a whole note chord (F4, A-flat4, C5) and a half note chord (F4, A-flat4). The third measure contains a whole note chord (F4, A-flat4, C5) and a half note chord (F4, A-flat4). The fourth measure contains a whole note chord (F4, A-flat4, C5) and a half note chord (F4, A-flat4). The score ends with a double bar line.

## Hyfrydol

Roland H. Prichard





## Alternating toes on White and Black notes.

The musical score consists of nine staves. The first five staves are in 2/4 time. Each staff begins with a toe accent (marked with '1' and a ^ symbol) on a white note, followed by a sequence of eighth notes. The patterns alternate between white and black notes. The sixth staff is empty. The seventh staff is in 4/4 time and continues the pattern with toe accents and a 'simile' instruction. The eighth staff continues the 4/4 pattern. The ninth staff is in 4/4 time and ends with a whole note chord.

5 times



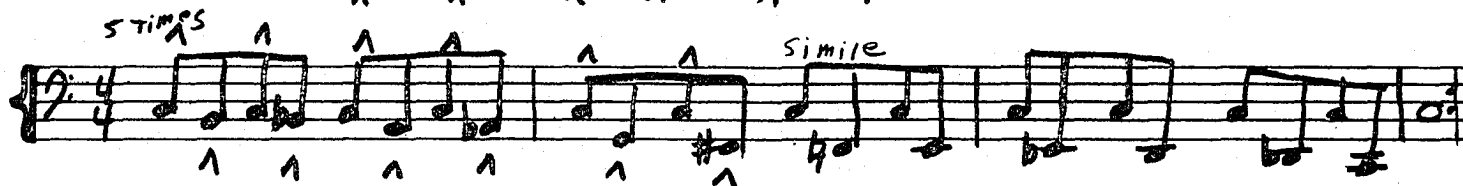
5 times



5 times



5 times



simile

5 times

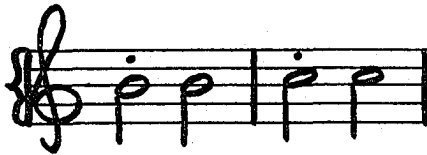
simile





The dot placed over a note takes away exactly half its value:

Written:



Played:



Several dots placed one above another refers to several voices on the same stave:

Written:



Played:

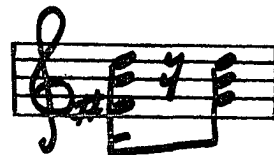


A comma is used in regard to a whole chord placed on the staff:

Written:



Played:



A vertical dash between 2 notes is used when a unison has to be repeated:

Written:



Played:



## Pedal Exercises

## Repeated Notes

Play with precision giving the exact duration for each note and rest.

The image displays five staves of musical notation, each representing a different pedal exercise. The notation is written in a single system, with each staff containing a series of notes and rests. The exercises are characterized by repeated notes and rests, with accents (^) placed above or below the notes to indicate emphasis. The word "simile" is written above or below the notes in several places, indicating that the player should maintain a similar feel or articulation throughout the exercise. The staves are arranged vertically, and the notation is clear and legible.

## Noel

L.C. Daquin

This handwritten musical score for 'Noel' by L.C. Daquin is written for a single melodic instrument, likely a lute or harp, using a two-staff system (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/2. The score is divided into two systems, each containing two staves. Fingerings (1-5) are indicated above or below notes. Ornaments, marked with a '+' sign, are placed above specific notes. The notation includes various rhythmic values, including minims, crotchets, and quavers, as well as rests. The piece concludes with a double bar line.

**System 1:**

- Staff 1 (Treble):** 4 3 2 424 5 3 2 5 42 1 2 1 42 4 3 2 424 5 32
- Staff 2 (Bass):** 2 1 2 1 4 3 2 5 3 4 2 1 5 2 1 2 4 2 1 2 1 4 1 5

**System 2:**

- Staff 1 (Treble):** 1 1 2 1 5 3 2 3 4 2 232 5 4 3 2 12 3 2 3 2 1
- Staff 2 (Bass):** 2 1 2 3 4 5 1 2 1 3 1 2 5 1 2 1 2 1 2 3

**System 3:**

- Staff 1 (Treble):** 42 1 2 1 5 3 2 3 4 2 23 23 5 4 3 2 12 3 2 3 2 1 32 4 3 2
- Staff 2 (Bass):** 1 5 1 2 3 4 5 1 2 1 3 1 2 5 1 2 1 2 1 2 2 1 2

**System 4:**

- Staff 1 (Treble):** 424 5 32 1 5 42 1 2 1 42 4 3 2 424 5 32 1
- Staff 2 (Bass):** 1 4 2 1 5 3 4 2 1 5 2 1 2 4 1 1 2 1 4 1 6

## LESSON IV

## Substitution for major and minor broken triads

Using 1st and 2nd fingers

Handwritten musical notation for a piano exercise using the 1st and 2nd fingers. The exercise is divided into four measures, each containing a broken triad in both the treble and bass staves. The first two measures are in C major, and the last two are in C minor. Fingerings are indicated by numbers 1 and 2 above or below the notes.

Measure	Triad	Treble Staff Notes (Fingering)	Bass Staff Notes (Fingering)
1	C Major	C4 (1), E4 (2-1), G4 (2-1)	C3 (2), E3 (1-2), G3 (1-2)
2	C Major	C4 (2), E4 (1-2), G4 (1-2)	C3 (1), E3 (2-1), G3 (2-1)
3	C Minor	C4 (1), E♭4 (2-1), G♭4 (2-1)	C3 (2), E♭3 (1-2), G♭3 (1-2)
4	C Minor	C4 (2), E♭4 (1-2), G♭4 (1-2)	C3 (1), E♭3 (2-1), G♭3 (2-1)

Handwritten musical notation for a piano exercise using the 1st and 2nd fingers. The exercise is divided into four measures, each containing a broken triad in both the treble and bass staves. The first two measures are in D major, and the last two are in D minor. Fingerings are indicated by numbers 1 and 2 above or below the notes.

Measure	Triad	Treble Staff Notes (Fingering)	Bass Staff Notes (Fingering)
1	D Major	D4 (1), F♯4 (2-1), A4 (2-1)	D3 (2), F♯3 (1-2), A3 (1-2)
2	D Major	D4 (2), F♯4 (1-2), A4 (1-2)	D3 (1), F♯3 (2-1), A3 (2-1)
3	D Minor	D4 (1), F4 (2-1), A♭4 (2-1)	D3 (2), F3 (1-2), A♭3 (1-2)
4	D Minor	D4 (2), F4 (1-2), A♭4 (1-2)	D3 (1), F3 (2-1), A♭3 (2-1)

Using 2nd and 3rd fingers

Handwritten musical notation for a piano exercise using the 2nd and 3rd fingers. The exercise is divided into four measures, each containing a broken triad in both the treble and bass staves. The first two measures are in C major, and the last two are in C minor. Fingerings are indicated by numbers 2 and 3 above or below the notes.

Measure	Triad	Treble Staff Notes (Fingering)	Bass Staff Notes (Fingering)
1	C Major	C4 (2), E4 (3-2), G4 (3-2)	C3 (3), E3 (2-3), G3 (2-3)
2	C Major	C4 (3), E4 (2-3), G4 (2-3)	C3 (2), E3 (3-2), G3 (3-2)
3	C Minor	C4 (2), E♭4 (3-2), G♭4 (3-2)	C3 (3), E♭3 (2-3), G♭3 (2-3)
4	C Minor	C4 (3), E♭4 (2-3), G♭4 (2-3)	C3 (2), E♭3 (3-2), G♭3 (3-2)

Handwritten musical notation for a piano exercise using the 2nd and 3rd fingers. The exercise is divided into four measures, each containing a broken triad in both the treble and bass staves. The first two measures are in D major, and the last two are in D minor. Fingerings are indicated by numbers 2 and 3 above or below the notes.

Measure	Triad	Treble Staff Notes (Fingering)	Bass Staff Notes (Fingering)
1	D Major	D4 (2), F♯4 (3-2), A4 (3-2)	D3 (3), F♯3 (2-3), A3 (2-3)
2	D Major	D4 (3), F♯4 (2-3), A4 (2-3)	D3 (2), F♯3 (3-2), A3 (3-2)
3	D Minor	D4 (2), F4 (3-2), A♭4 (3-2)	D3 (3), F3 (2-3), A♭3 (2-3)
4	D Minor	D4 (3), F4 (2-3), A♭4 (2-3)	D3 (2), F3 (3-2), A♭3 (3-2)

Using 3rd and 4th fingers.

Handwritten musical notation for piano exercises using the 3rd and 4th fingers. The exercises are arranged in two systems, each with two staves (treble and bass clef). The first system is in D major (two sharps), and the second system is in B-flat major (two flats). Each exercise consists of a sequence of notes with fingerings (3, 4, 3-4, 4-3) written above or below them. The exercises are designed to be played in both directions (upward and downward).

Using 4th and 5th fingers.

Handwritten musical notation for piano exercises using the 4th and 5th fingers. The exercises are arranged in two systems, each with two staves (treble and bass clef). The first system is in D major (two sharps), and the second system is in B-flat major (two flats). Each exercise consists of a sequence of notes with fingerings (4, 5, 4-5, 5-4) written above or below them. The exercises are designed to be played in both directions (upward and downward).

Pass one finger over another finger.

A line over the fingering ( $\bar{2}$ ) denotes that one finger should pass over the other.

The 2nd finger passes over the 3rd finger.



The 3rd finger passes over the 4th finger.



The 4th finger passes over the 5th finger.



Pass one finger under another finger.

A line under the fingering (4) denotes that one finger should pass under the other.

The 3rd finger passes under the 2nd finger.



Be sure and pass the finger over in both hands.





Pass one finger over another finger.

Practice hands separately and then together.

The first system of the exercise consists of five measures. Each measure contains a pair of eighth notes in the right hand and a pair of eighth notes in the left hand. The right hand notes are G4, A4, B4, and C5. The left hand notes are E3, F3, G3, and A3. The exercises are performed in a sequence of five measures, each with a different key signature: C major, F major, B-flat major, D major, and G major. The notes are connected by a slur, and the fingers are numbered 2, 3, 2, 3.

The second system of the exercise consists of five measures. Each measure contains a pair of eighth notes in the right hand and a pair of eighth notes in the left hand. The right hand notes are G4, A4, B4, and C5. The left hand notes are E3, F3, G3, and A3. The exercises are performed in a sequence of five measures, each with a different key signature: C major, F major, B-flat major, D major, and G major. The notes are connected by a slur, and the fingers are numbered 2, 3, 2, 3.

The third system of the exercise consists of five measures. Each measure contains a pair of eighth notes in the right hand and a pair of eighth notes in the left hand. The right hand notes are G4, A4, B4, and C5. The left hand notes are E3, F3, G3, and A3. The exercises are performed in a sequence of five measures, each with a different key signature: C major, F major, B-flat major, D major, and G major. The notes are connected by a slur, and the fingers are numbered 2, 3, 2, 3.

## SEYMOUR

Carl Maria von Weber

S. A. T.

The image shows a handwritten musical score for the hymn "Christ the Lamb of God" by Carl Maria von Weber, arranged for SAT voices and organ. The score is divided into two systems. Each system consists of a vocal line (SAT) and an organ line. The organ line features numerous fingerings and articulations, indicating a specific organ technique. The first system has four measures, and the second system has four measures. The organ line includes many fingerings, such as 1, 2, 3, 4, 5, and 6, and articulations like slurs and accents. The vocal line is written for SAT voices, with notes and rests. The organ line is written for the organ, with notes, rests, and fingerings. The score is handwritten in ink on a piece of paper.

Assignment: X. "Christ the Lamb of God", The Seventy-Nine Chorales For The Organ by Marcel Dupré, H. W. Gray Co.



Toes and heels on white notes.



## Double substitution of chromatic minor 3rds.

3 4-3 4-3 4 3-4  
1 2-1 2-1 1-2

*Simile*

3

4 5-4 5-4 5-4 5-4  
1 2-1 2-1 2-1 2-1

4

Handwritten musical score for a piece in 4/4 time, marked with a tempo of 5/4. The score is written for a grand staff (treble and bass clefs). The first system contains four measures, and the second system contains two measures. The notation includes various chords and melodic lines, with some notes marked with accidentals (sharps and flats). The time signature is 4/4, and the tempo marking is 5/4.

# Choral

Ph. E. Bach

Andante

Handwritten musical score for a choral piece in G major, marked Andante. The score is written for a grand staff (treble and bass clefs). The first system contains four measures, and the second system contains two measures. The notation includes various chords and melodic lines, with some notes marked with accidentals (sharps and flats). The time signature is common time (C). The score is marked with a tempo of Andante and a composer credit to Ph. E. Bach.

## MANOAH

R.H. 3 4 5 4 3-5 4 4 3 3 3 4 5 4

L.H. 3 2 1 2 1 2 3 3 5 3 2 3

Ped. 1 1 1 1 1 1 1

3 2 5 4 3 5 - 2 4 2 5 3

1 3 4 2 3 5 4 - 4 5 5 - 3

1 1 1 1 1 1 1

5 4 3-5 4 1 5 4 3

2 4 3 2 1 2 3

1 1 1 1 1

## LESSON V



## LESSON FIVE

Substitution of Major-Minor 7th and  $\frac{1}{2}$  Diminished 7th  
Broken Chords.

Using the 1st and 2nd fingers.

1 2-1 2-1 2 1-2 1-2 1 2-1 2-1 2 1-2 1-2 1

2 1-2 1-2  $\flat$  1 2-1 2-1 2 1-2 1-2  $\flat$  1 2-1 2-1 2

1 2-1 2-1 2 1-2 1-2 1 2-1 2-1 2 1-2 1-2 1

2 1-2 1-2  $\flat$  1 2-1 2-1 2 1-2 1-2  $\flat$  1 2-1 2-1 2

Using the 2nd and 3rd fingers.

2 3-2 3-2 3 2-3 2-3 2 3-2 3-2 3 2-3 2-3 2

3 2-3 2-3  $\flat$  2 3-2 3-2 3 2-3 2-3  $\flat$  2 3-2 3-2 3

2 3-2 3-2 3 2-3 2-3 2 3-2 3-2 3 2-3 2-3 2

3 2-3 2-3  $\flat$  2 3-2 3-2 3 2-3 2-3  $\flat$  2 3-2 3-2 3

Using the 4th and 5th fingers.

Handwritten musical notation for the first exercise, using the 4th and 5th fingers. The piece is in G major (one sharp). The notation includes various fingerings (3, 4, 3-4, 4-3) and slurs over groups of notes.

Handwritten musical notation for the second exercise, using the 4th and 5th fingers. The piece is in E-flat major (three flats). The notation includes various fingerings (3, 4, 3-4, 4-3) and slurs over groups of notes.

Using the 3rd and 4th fingers.

Handwritten musical notation for the third exercise, using the 3rd and 4th fingers. The piece is in E-flat major (three flats). The notation includes various fingerings (4, 5, 4-5, 5-4) and slurs over groups of notes.

Handwritten musical notation for the fourth exercise, using the 3rd and 4th fingers. The piece is in G major (one sharp). The notation includes various fingerings (4, 5, 4-5, 5-4) and slurs over groups of notes.

## Chromatic Scale

Using the 1st and 2nd fingers.

First system of the chromatic scale exercise using the 1st and 2nd fingers. The exercise is written for piano in G major, spanning two staves (treble and bass clef). The treble staff begins on G4 and the bass staff on G3. The notation includes fingerings (1, 2-1, 2-1, 2-1, 2-1, 2-1, 2-1, 2-1, 2-1, 2-1, 2, 1-2, 1-2, 1-2) and accidentals (sharps and flats) to indicate the chromatic movement.

Second system of the chromatic scale exercise using the 1st and 2nd fingers. The exercise continues from the first system, ending with a double bar line. The treble staff begins on B4 and the bass staff on B3. The notation includes fingerings (1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1) and accidentals (flats and naturals) to indicate the chromatic movement.

Using the 2nd and 3rd fingers.

Third system of the chromatic scale exercise using the 2nd and 3rd fingers. The exercise is written for piano in G major, spanning two staves (treble and bass clef). The treble staff begins on G4 and the bass staff on G3. The notation includes fingerings (2, 3-2, 3-2, 3-2, 3-2, 3-2, 3-2, 3-2, 3-2, 3-2, 3, 2-3, 2-3, 2-3) and accidentals (sharps and flats) to indicate the chromatic movement.

Fourth system of the chromatic scale exercise using the 2nd and 3rd fingers. The exercise continues from the third system, ending with a double bar line. The treble staff begins on B4 and the bass staff on B3. The notation includes fingerings (2-3, 2-3, 2-3, 2-3, 2-3, 2-3, 2-3, 2-3, 2) and accidentals (flats and naturals) to indicate the chromatic movement.

Using the 3rd and 4th fingers.

Handwritten musical notation for piano exercise using the 3rd and 4th fingers. The exercise is written for piano (p) and consists of two staves (treble and bass clef) with a grand staff bracket. The notation includes various fingerings (3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4-3, 4, 3-4, 3-4, 3-4) and notes (half notes, quarter notes, eighth notes, and sixteenth notes) across four measures. The key signature is one flat (B-flat).

Handwritten musical notation for piano exercise using the 3rd and 4th fingers. The exercise is written for piano (p) and consists of two staves (treble and bass clef) with a grand staff bracket. The notation includes various fingerings (3-4, 3-4, 3-4, 3-4, 3-4, 3-4, 3-4, 3-4, 3, 4) and notes (half notes, quarter notes, eighth notes, and sixteenth notes) across four measures. The key signature is one flat (B-flat).

Using the 4th and 5th fingers.

Handwritten musical notation for piano exercise using the 4th and 5th fingers. The exercise is written for piano (p) and consists of two staves (treble and bass clef) with a grand staff bracket. The notation includes various fingerings (4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5-4, 5, 4-5, 4-5, 4-5) and notes (half notes, quarter notes, eighth notes, and sixteenth notes) across four measures. The key signature is one flat (B-flat).

Handwritten musical notation for piano exercise using the 4th and 5th fingers. The exercise is written for piano (p) and consists of two staves (treble and bass clef) with a grand staff bracket. The notation includes various fingerings (4-5, 4-5, 4-5, 4-5, 4-5, 4-5, 4-5, 4-5, 4, 5) and notes (half notes, quarter notes, eighth notes, and sixteenth notes) across four measures. The key signature is one flat (B-flat).

## Substitution of chromatic perfect 4ths.

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The notation includes various intervals and accidentals, with handwritten annotations above and below the staff:  $\frac{4}{1}$ ,  $\frac{5-4}{2-1}$ ,  $\frac{5-4}{2-1}$ , *simile*,  $\frac{2}{5}$ ,  $\frac{4-2}{5}$ ,  $\frac{4-2}{5}$ ,  $\frac{5}{2}$ , and  $\frac{4-2}{5}$ .

Handwritten musical notation for the second system, continuing the grand staff notation with various intervals and accidentals.

## Chromatic diminished 5ths and augmented 4ths.

Handwritten musical notation for the third system, featuring a grand staff with treble and bass clefs. The notation includes various intervals and accidentals, with handwritten annotations above and below the staff:  $\frac{4}{1}$ ,  $\frac{5-4}{2-1}$ ,  $\frac{5-4}{2-1}$ , *simile*,  $\frac{2}{5}$ ,  $\frac{4-2}{5}$ ,  $\frac{4-2}{5}$ ,  $\frac{4-2}{5}$ ,  $\frac{5}{2}$ , and  $\frac{4-2}{5}$ .

Handwritten musical notation for the fourth system, continuing the grand staff notation with various intervals and accidentals.

Passing one finger over and under.





Assignment: I. "Abide with us, O Lord Jesus Christ"  
 IV. "Glory be to God on high", The Seventy-Nine Chorales For The Organ by Marcel Dupré,  
 H. W. Gray Co.

- $\overset{\wedge}{\underset{\sim}{|}}$  indicates the crossing over of one toe in front of the other foot with toe placed forward on the pedal-board.  
 $\overset{\wedge}{\underset{\sim}{|}}$  indicates the crossing over of one heel in front of the other foot with heel placed forward on the pedal-board.  
 $\overset{\wedge}{\underset{\sim}{|}}$  indicates the crossing over of one toe behind the other foot with the toe drawn back on the pedal-board.  
 $\overset{\wedge}{\underset{\sim}{|}}$  indicates the crossing over of one heel behind the other with the heel drawn back on the pedal-board.







## LOVE DIVINE

Zundel

Pedal

Four staves of musical notation for the piece 'LOVE DIVINE' by Zundel. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first staff is marked 'Pedal'. The music consists of eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and fingerings (1, 2, 3, 4, 5) indicated above the notes. The second staff includes some notes with a 'u' marking above them. The third and fourth staves continue the melodic line with similar notation and fingerings.

DIX

Kocher

Three staves of musical notation for the piece 'DIX' by Kocher. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music features a mix of eighth, sixteenth, and quarter notes, with many accidentals and fingerings (1, 2, 3, 4, 5) indicated. The first staff has a 'u' marking above some notes. The second and third staves continue the piece with similar notation and fingerings.

## Il n'est rien de plus Tendre

J.F. Dandrieu

First system of musical notation. The treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings are indicated above the notes: 1, 2, 1, 2, 4, 1, 3, 2, 1, 2. Above the final measure is a fingering '32' with a slur. The bass clef staff contains a continuous eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. Fingerings are indicated above the notes: 3, 4, 3, 2, 3, 5, 2, 1, 3, 2, 4, 2, 3, 1, 3, 2, 1, 5, 2, 4, 1, 2, 1, 5. The grand staff includes a low bass line with a single note G2 and a fermata.

Second system of musical notation. The treble clef staff continues the melody with notes D4, C4, B3, A3, G3, F#3, E3, D3. Fingerings are indicated above the notes: 1, 2, 3, 3, 3, 3, 1, 3, 4. Above the final measure is a fingering '3 4'. The bass clef staff continues the eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. Fingerings are indicated above the notes: 3, 4, 3, 2, 5, 4, 3, 6, 2, 5, 1, 5, 1, 5, 1, 5, 2, 1, 2, 3, 1, 2, 3, 1, 4, 1, 5, 1. The grand staff includes a low bass line with a single note G2 and a fermata.

Third system of musical notation. The treble clef staff continues the melody with notes C3, B2, A2, G2, F#2, E2, D2. Fingerings are indicated above the notes: 3, 3, 1, 4, 5, 2. Above the final measure is a fingering '32'. The bass clef staff continues the eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4. Fingerings are indicated above the notes: 4, 5, 1, 5, 1, 2, 1, 5, 1, 4, 1, 3, 1, 5, 1, 4, 1, 4, 2, 1, 2, 1, 2. The grand staff includes a low bass line with a single note G2 and a fermata.

Handwritten musical score for "The Swan" by Charles Ives. The score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a "FIN" marking.

424

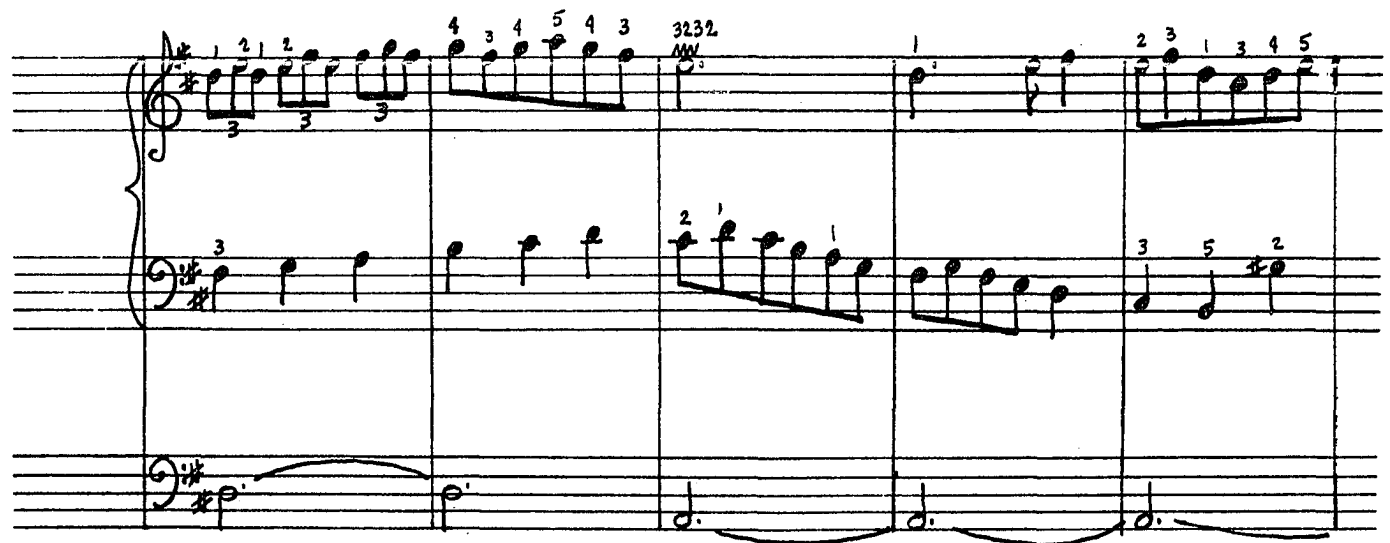
Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The music is written in a simple, folk-like style. The first staff contains the melody, and the second staff contains the bass line. The third staff contains a second melody, and the fourth staff contains a second bass line. The fifth staff contains a final melody. The score is divided into measures by vertical bar lines. The first staff has 16 measures, the second staff has 16 measures, the third staff has 16 measures, the fourth staff has 16 measures, and the fifth staff has 16 measures. The music is written in a simple, folk-like style. The first staff contains the melody, and the second staff contains the bass line. The third staff contains a second melody, and the fourth staff contains a second bass line. The fifth staff contains a final melody. The score is divided into measures by vertical bar lines. The first staff has 16 measures, the second staff has 16 measures, the third staff has 16 measures, the fourth staff has 16 measures, and the fifth staff has 16 measures.



First system of musical notation, featuring three staves (treble, bass, and a lower bass staff) in G major. The treble staff contains a melody with a trill and a triplet. The bass staff contains a bass line with a triplet. The lower bass staff contains a single note.



Second system of musical notation, featuring three staves. The treble staff contains a melody with a trill and a triplet. The bass staff contains a bass line with a triplet. The lower bass staff contains a single note. The system concludes with a [FIN] marking.



Third system of musical notation, featuring three staves. The treble staff contains a melody with a trill and a triplet. The bass staff contains a bass line with a triplet. The lower bass staff contains a single note.

Handwritten musical score for three staves, measures 174-177. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes fingerings, slurs, and trills.

**Measure 174:**

- Staff 1 (Treble):** Quarter note F#4 (trill 4 3 4 3), quarter note G4 (fingering 2), eighth-note pair A4-B4 (fingerings 3 4), eighth-note pair A4-G4 (fingerings 2 3), eighth-note pair F#4-E4 (fingerings 4 5), quarter note D5 (fingerings 2 3 4), quarter note C5 (trill 3 2 3 2), quarter note B4 (fingering 1).
- Staff 2 (Bass):** Quarter note F#3 (fingering 1), quarter note G3 (fingering 4), eighth-note pair A3-B3 (fingering 3), eighth-note pair A3-G3 (fingering 3), eighth-note pair F#3-E3 (fingerings 2 1), quarter note D4 (fingering 5), quarter note C4 (fingering 1), quarter note B3 (fingering 5), quarter note A3 (fingering 3).
- Staff 3 (Bass):** Quarter note F#3, quarter note G3, quarter note A3, quarter note B3.

**Measure 175:**

- Staff 1 (Treble):** Quarter note F#4, quarter note G4, eighth-note pair A4-B4, eighth-note pair A4-G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3.
- Staff 2 (Bass):** Quarter note F#3, quarter note G3, eighth-note pair A3-B3, eighth-note pair A3-G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2.
- Staff 3 (Bass):** Quarter note F#3, quarter note G3, quarter note A3, quarter note B3.

**Measure 176:**

- Staff 1 (Treble):** Quarter note F#4, quarter note G4, eighth-note pair A4-B4, eighth-note pair A4-G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3.
- Staff 2 (Bass):** Quarter note F#3, quarter note G3, eighth-note pair A3-B3, eighth-note pair A3-G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2.
- Staff 3 (Bass):** Quarter note F#3, quarter note G3, quarter note A3, quarter note B3.

**Measure 177:**

- Staff 1 (Treble):** Quarter note F#4, quarter note G4, eighth-note pair A4-B4, eighth-note pair A4-G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3.
- Staff 2 (Bass):** Quarter note F#3, quarter note G3, eighth-note pair A3-B3, eighth-note pair A3-G3, quarter note F#3, quarter note E3, quarter note D3, quarter note C3, quarter note B2.
- Staff 3 (Bass):** Quarter note F#3, quarter note G3, quarter note A3, quarter note B3.

## LESSON VI

## LESSON SIX

Double substitution for chromatic minor 6ths.

4 5-4 5-4 simile

$\frac{2}{3}$   $\frac{4}{5}$   $\frac{4}{5}$  simile

Chromatic major 6ths.

4 5-4 simile

$\frac{2}{3}$   $\frac{4}{5}$   $\frac{4}{5}$  simile



## DUKE STREET

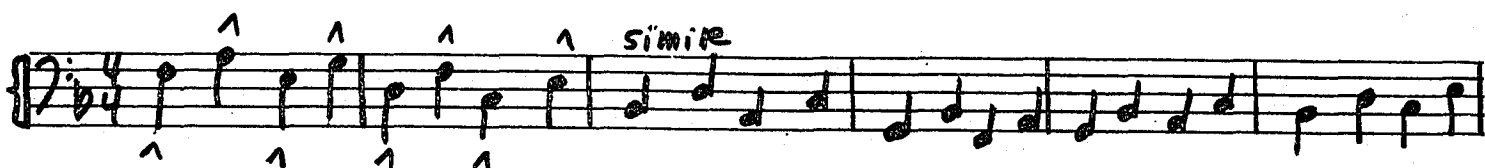
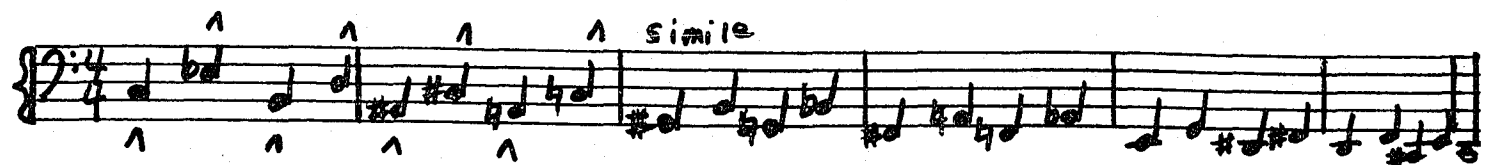
John Hatton

S. A. T.

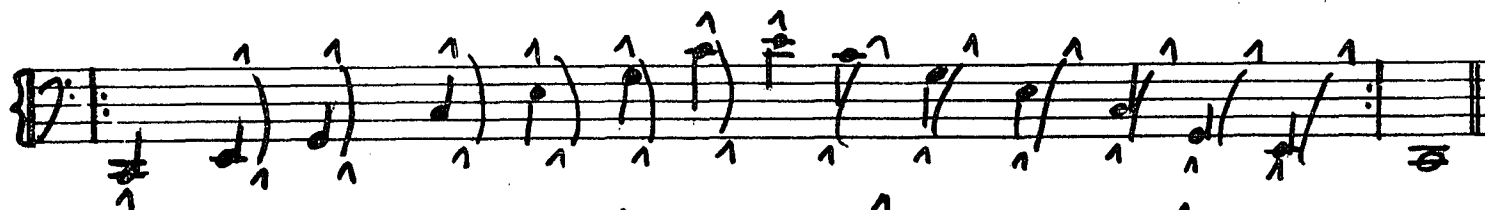
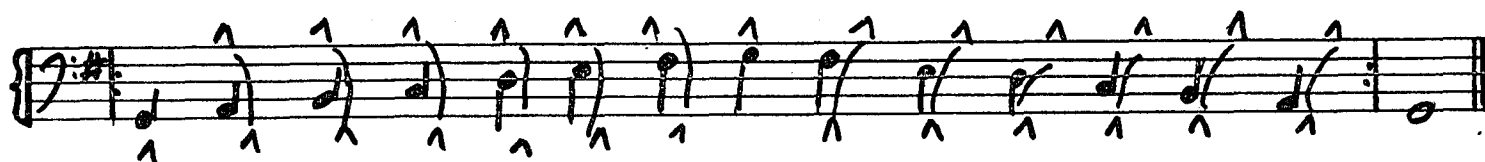
Handwritten musical score for "Duke Street" by John Hatton. The score is written for Soprano (S), Alto (A), and Tenor (T) voices. It consists of three systems of staves. Each system has a vocal staff and a piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features various chords, single notes, and rests, with fingerings indicated by numbers 1-5 above or below notes. The first system has four measures, the second has four measures, and the third has four measures.

Assignment: LII. "Beloved Jesus, here we stand"  
 XIII. "Christ our Lord to Jordan came",  
The Seventy-Nine Chorales For The Organ by  
 Marcel Dupré, H. W. Gray Co.

## Alternating toes playing 3rds.



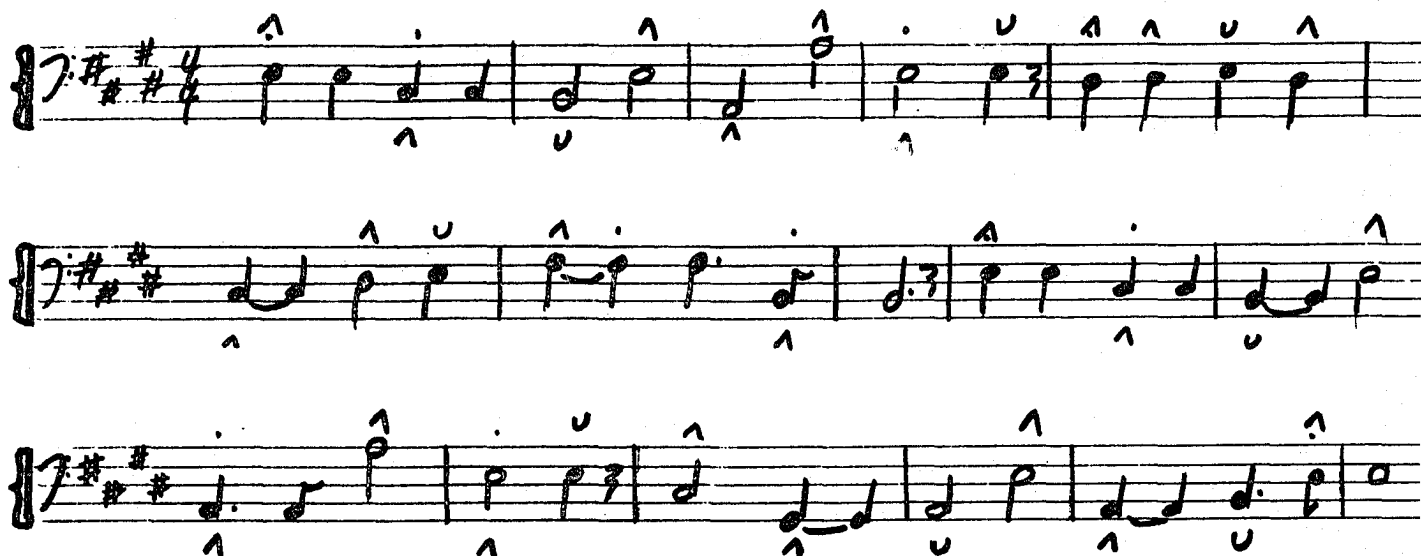
## Substitution of one foot for the other.



## NICAIA

John B. Dykes

Pedal



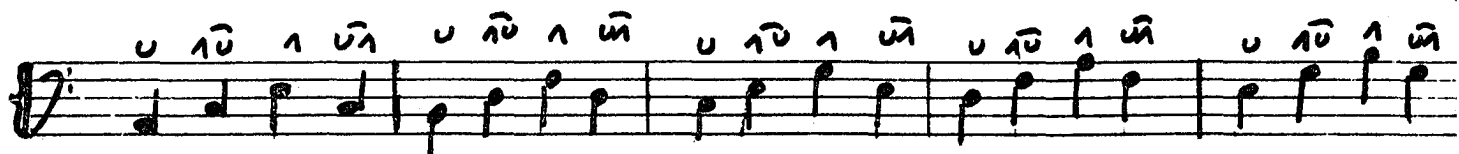
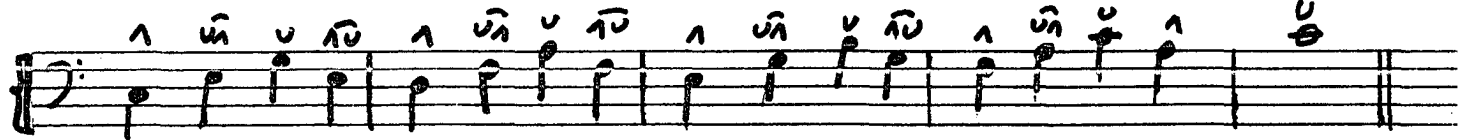
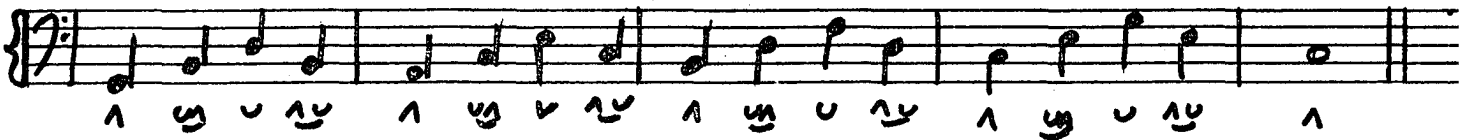
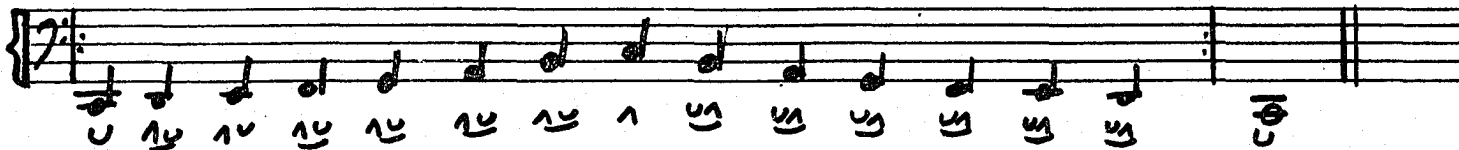
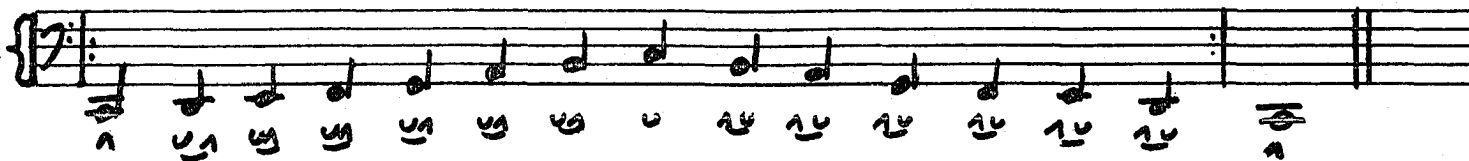
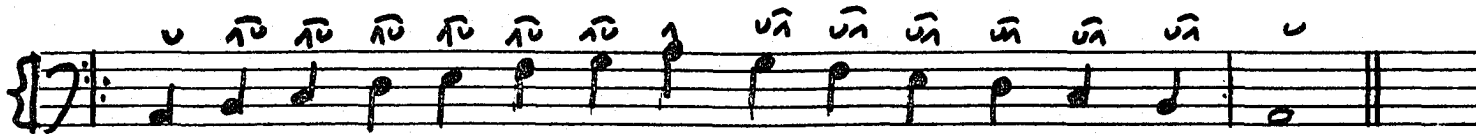
## CWM RHONDDA

Welsh Hymn Melody

Pedal



## Substitution with one foot.



## Verset

A.P.F. Boely

This page contains a handwritten musical score for a piece titled "Verset" by A.P.F. Boely. The score is written for piano and organ accompaniment and is organized into four systems, each consisting of two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped." and "λ". Fingerings are indicated by numbers 1 through 5. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The handwriting is clear and legible, typical of a composer's manuscript.

This image displays a handwritten musical score for a four-part setting, likely a vocal or instrumental quartet. The score is organized into four systems, each consisting of two staves. The notation is in a single system with a key signature of one sharp (F#) and a common time signature (C). The music features complex melodic lines with many slurs and ties, as well as arpeggiated chords. Fingerings are indicated by numbers 1-5 below the notes. There are also some markings above the staves, possibly indicating breath marks or phrasing. The handwriting is clear and professional, suggesting a composer or arranger's manuscript.

## LESSON VII

O NUIT HEUREUSE NUIT  
(Noel)

J. F. Dandrieu

4 3 1 2 3 4 3 4 1 2 3 4 3 2 1 2 3 4 3 2 1 3 2 3 4

1 2 3 4 1 2 5 4 3 2 1 3 5 1 2 3 4

5 4 3 2 1 4 3 2 3 2 2 5 4 3 2 3 2 3 2 1 2 1 2 3 4 3 2

5 3 2 1 3 4 2 3 5 1 2 1 2 3 4 3 2 1 2

SEYMOUR

Carl M. von Weber

Pedal

^ ^ ^ v ^ v ^

^ ^ v ^ v ^



You will find SEYMOUR written as follows in the hymnal. Play the soprano and alto notes with the right hand, tenor note with the left hand and the bass part is played with the feet.

Assignment: XL. "In Thee is joy"

XII. "Christ lay in the bonds of death",  
The Seventy-Nine Chorales For The Organ  
 by Marcel Dupre, H. W. Gray Co.

## Alternating toes in 4ths.

*Simile*

The musical score consists of nine staves of music, all in bass clef. The first staff is marked with a *Simile* instruction. The key signatures vary across the staves: the first two are in D major (two sharps), the third is in E major (three sharps), the fourth is in F major (one sharp), the fifth is in G major (two sharps), the sixth is in A major (three sharps), the seventh is in B major (four sharps), and the eighth and ninth are in C major (no sharps or flats). The music features a variety of note values, including eighth and sixteenth notes, and rests. Many notes are marked with an accent (^) or a breath mark (v). The notation is handwritten and includes some additional markings such as 'h' and 'b' above notes in the first staff.

Glissando from a black note to a white note.

Handwritten musical score for two staves, likely for guitar or piano. The notation includes various accidentals (sharps, flats, naturals) and slurs. Above the notes, there are handwritten annotations: '1-1' and 'u' (or 'v') indicating fingerings or breath marks. The first staff contains four measures of music, and the second staff contains six measures. The key signature changes from one sharp (F#) to one flat (Bb) between the staves.

Glissando from a black note to a black note.

Handwritten musical score for four staves, continuing the exercise. The notation includes various accidentals and slurs. Above the notes, there are handwritten annotations: '1-1', 'u', and 'v' indicating fingerings or breath marks. The first staff contains four measures, the second and third staves each contain four measures, and the fourth staff contains four measures. The key signature changes from one flat (Bb) to two flats (Bb, Eb) between the staves.

## Sicilian Mariners' Hymn



## Vesper Hymn



## Duke Street



Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and quarter notes. The bass line consists of quarter notes. The score is annotated with fingerings (numbers 1-5) and breath marks (wavy lines) above the melody. The piece ends with a double bar line and a repeat sign.

This piano score is written in D major (one sharp) and consists of three systems of music. Each system contains a treble staff and a bass staff. The music is characterized by flowing sixteenth-note patterns in the bass and sustained notes in the treble, often with grace notes. Fingerings and articulations are indicated throughout.

**System 1:**

- Treble staff: Notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Fingerings: 1, 2, 3, 4, 3, 2, 5, 4, 4343, 2.
- Bass staff: Notes D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Fingerings: 1, 2, 1, 4, 1, 4, 1, 2, 1, 3, 1, 2, 1, 4, 2, 3, 2, 4, 1, 1, 4, 1, 4, 2, 4.

**System 2:**

- Treble staff: Notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Fingerings: 5, 3232, 3, 4, 4343, 45, 4, 4343, 4343.
- Bass staff: Notes D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Fingerings: 1, 2, 1, 5, 3, 4, 3, 5, 2, 5, 1, 2, 1, 5, 3, 5, 2, 3, 1, 5, 2, 3, 1, 5, 2.

**System 3:**

- Treble staff: Notes D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Fingerings: 2, 323, 4343, 45, 2, 4343, 1, 5.
- Bass staff: Notes D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Fingerings: 2, 3, 2, 4, 1, 2, 1, 4, 1, 4, 1, 2, 1, 5, 1, 5, 1, 1, 5, 4, 3, 2, 1, 5, 2.

## LESSON VIII

192  
Verset

A.P.F. Boely

The first system of musical notation consists of two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat) and common time (C). The Treble staff begins with a treble clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5). The Bass staff begins with a bass clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5).

The second system of musical notation consists of two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat) and common time (C). The Treble staff begins with a treble clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5). The Bass staff begins with a bass clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5).

The third system of musical notation consists of two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat) and common time (C). The Treble staff begins with a treble clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5). The Bass staff begins with a bass clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5).

The fourth system of musical notation consists of two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat) and common time (C). The Treble staff begins with a treble clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5). The Bass staff begins with a bass clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5).

The fifth system of musical notation consists of two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat) and common time (C). The Treble staff begins with a treble clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5). The Bass staff begins with a bass clef and a key signature change to two flats. It contains several measures of music, including a triplet of eighth notes and various fingerings (1, 2, 3, 4, 5).





## Alternating Toes playing 5ths



## Spanish Hymn



OLD 100<sup>th</sup>

## Genevan Psalter

Pedal



## ST. PETER

## A. R. Reinagle

Pedal



## MARION

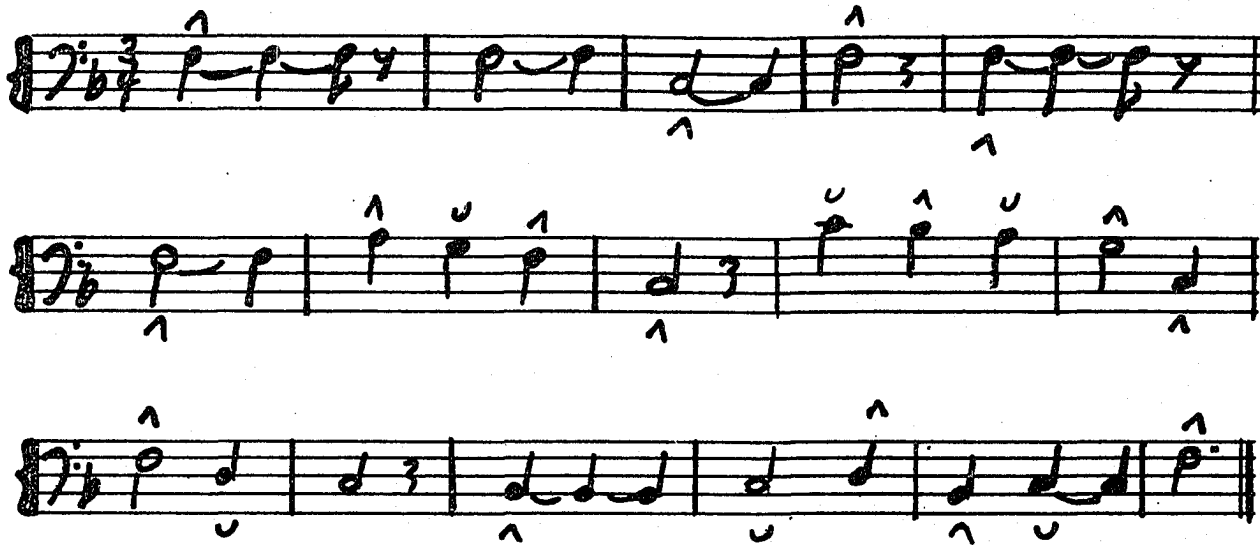
## A. H. Messiter

Pedal



## HURSLEY From Katholisches Gesangbuch

Pedal



Assignment: XXI. "Through Adam's fall is the world defiled"  
LXXI. "Before Thy Throne I will appear",  
The Seventy-Nine Chorales For The Organ by  
Marcel Dupré, H. W. Gray Co.

## HURSLEY From Katholisches Gesangbuch

S.T.B.

Handwritten musical score for S.T.B. in 3/4 time, featuring two systems of piano accompaniment. Each system consists of three staves: Treble, Bass, and Tenor. The key signature has one flat (B-flat).

**First System:**

- Treble Staff:** Measures 1-4. Fingerings: 3, 3 2, 4 5.
- Bass Staff:** Measures 1-4. Fingerings: 3, 3 4, 2 1.
- Tenor Staff:** Measures 1-4. Fingerings: 1, 1.

**Second System:**

- Treble Staff:** Measures 5-8. Fingerings: 3, 5 4.
- Bass Staff:** Measures 5-8. Fingerings: 2.
- Tenor Staff:** Measures 5-8. Fingerings: 1, 1, 1, 1.

Handwritten musical score for piano, page 198. The score consists of two systems, each with three staves. The first system has a treble and bass staff joined by a brace, and a separate bass staff below. The second system also has a treble and bass staff joined by a brace, and a separate bass staff below. The music is in 6/8 time with a key signature of one flat (Bb). Fingerings are indicated by numbers 1-5. Accents (^) and slurs are used throughout.

**System 1:**

- Staff 1 (Treble):** Measures 1-4: quarter notes with fingerings 2, 2, 3, 4. Measure 5: quarter note with fingering 3. Measure 6: quarter note. Measure 7: half note with fingering 3.
- Staff 2 (Bass):** Measures 1-4: quarter notes with fingerings 2, 1, 2, 3. Measure 5: quarter note with fingering 1. Measure 6: quarter note with fingering 4. Measure 7: half note with fingering 5.
- Staff 3 (Bass):** Measures 1-4: quarter notes with slurs. Measure 5: quarter note with an accent (^). Measure 6: quarter note with an accent (^). Measure 7: half note with an accent (^).

**System 2:**

- Staff 1 (Treble):** Measures 1-4: quarter notes with fingerings 5, 4, 2, 3. Measure 5: quarter note with fingering 1. Measure 6: quarter note with fingering 2. Measure 7: half note.
- Staff 2 (Bass):** Measures 1-4: quarter notes with fingerings 2, 5, 4, 1. Measure 5: quarter note with fingering 1. Measure 6: quarter note with fingering 4. Measure 7: half note with fingering 4.
- Staff 3 (Bass):** Measures 1-4: quarter notes with slurs. Measure 5: quarter note with an accent (^). Measure 6: quarter note with an accent (^). Measure 7: half note with an accent (^).

## LESSON IX

MARION

A. H. Messiter

S. T. B.

The musical score is for a piano accompaniment in 4/4 time, key of D major (indicated by two sharps). It is divided into three systems, each containing three staves: Treble, Bass, and a lower Bass staff. The notation includes various chords, arpeggios, and melodic lines with fingerings and accents indicated.

**System 1:**

- Treble staff: Measures 1-4. Fingerings: 1, 5, 3, 3, 1. Accents: ^, ^, ^, ^.
- Bass staff: Measures 1-4. Fingerings: 2, 3, 1, 5, 4, 3, 4, 1. Accents: ^, ^, ^, ^.
- Lower Bass staff: Measures 1-4. Fingerings: 1, 1, 1, 1, 1, 1, 1, 1. Accents: ^, ^, ^, ^.

**System 2:**

- Treble staff: Measures 5-8. Fingerings: 4, 5, 4, 3. Accents: ^, ^, ^, ^.
- Bass staff: Measures 5-8. Fingerings: 2, 1, 3, 5, 3. Accents: ^, ^, ^, ^.
- Lower Bass staff: Measures 5-8. Fingerings: 1, 1, 1, 1, 1, 1, 1, 1. Accents: ^, ^, ^, ^.

**System 3:**

- Treble staff: Measures 9-12. Fingerings: 4, 5, 4. Accents: ^, ^, ^.
- Bass staff: Measures 9-12. Fingerings: 3, 2, 1, 3, 2, 1, 3. Accents: ^, ^, ^, ^.
- Lower Bass staff: Measures 9-12. Fingerings: 1, 1, 1, 1, 1, 1, 1, 1. Accents: ^, ^, ^, ^.



## One Octave Major Scales

This page contains ten staves of musical notation, each representing a one-octave major scale in a different key. The scales are written in bass clef and include fingering numbers (1-5) and breath marks (v) above the notes. The keys, from top to bottom, are: C major, D major, E major, F# major, G major, A major, B major, C# major, D# major, and E# major. Each scale is written on a single staff, with the notes connected by a continuous line. The scales are arranged in a descending order of key signature, starting from C major and ending with E# major.



Assignment: LXXII. "Awake! Hear the call of watchmen"  
 XXVI. "Salvation has been brought unto us",  
The Seventy-Nine Chorales For The Organ by  
 Marcel Dupre, H. W. Gray Co.

## CORONATION

Oliver Holden

Pedal



## ST. CATHERINE

H. F. Hemy

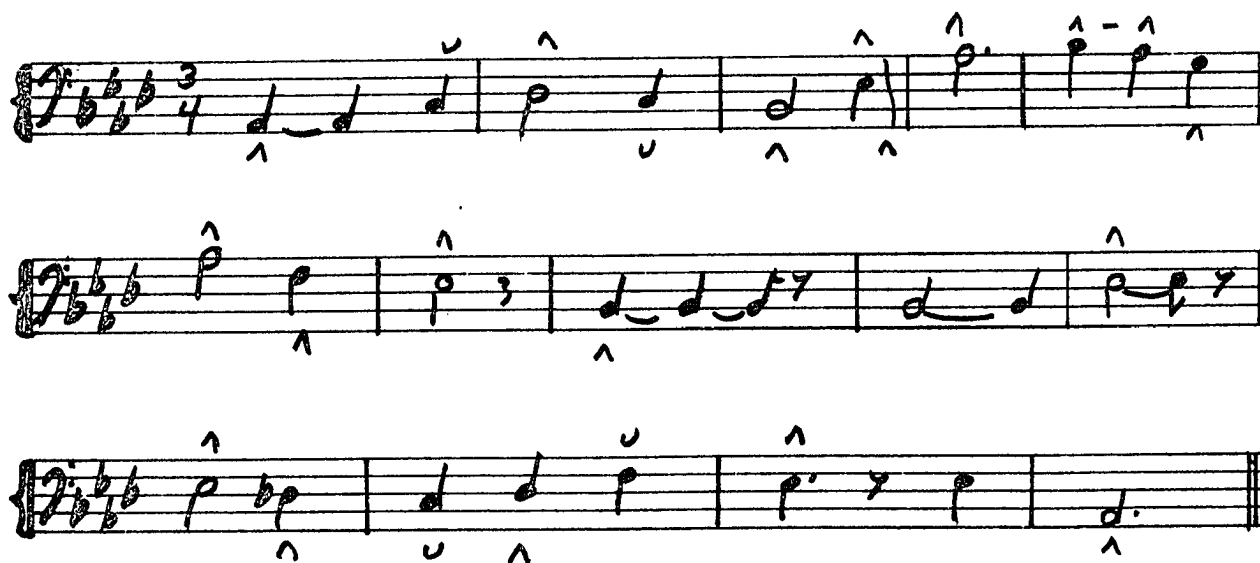
Pedal



## ST. AGNES

John B. Dykes

Pedal



A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Bass, and a lower Bass line. The key signature is one sharp (F#). The Treble staff has a melody with various ornaments and fingerings indicated above the notes. The Bass staff has a supporting melody with fingerings indicated below the notes. The lower Bass staff has a simple accompaniment. The score is divided into measures by vertical bar lines. The first measure has a treble clef and a key signature of one sharp. The second measure has a bass clef and a key signature of one sharp. The third measure has a treble clef and a key signature of one sharp. The fourth measure has a bass clef and a key signature of one sharp. The fifth measure has a treble clef and a key signature of one sharp. The sixth measure has a bass clef and a key signature of one sharp. The seventh measure has a treble clef and a key signature of one sharp. The eighth measure has a bass clef and a key signature of one sharp. The ninth measure has a treble clef and a key signature of one sharp. The tenth measure has a bass clef and a key signature of one sharp. The eleventh measure has a treble clef and a key signature of one sharp. The twelfth measure has a bass clef and a key signature of one sharp. The thirteenth measure has a treble clef and a key signature of one sharp. The fourteenth measure has a bass clef and a key signature of one sharp. The fifteenth measure has a treble clef and a key signature of one sharp. The sixteenth measure has a bass clef and a key signature of one sharp. The seventeenth measure has a treble clef and a key signature of one sharp. The eighteenth measure has a bass clef and a key signature of one sharp. The nineteenth measure has a treble clef and a key signature of one sharp. The twentieth measure has a bass clef and a key signature of one sharp. The score ends with a double bar line.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The melody is written in the top staff, and the accompaniment is written in the middle and bottom staves. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady bass line in the bottom staff and a more active line in the middle staff. The score is divided into measures by vertical bar lines. There are some handwritten annotations above the melody, including the numbers "4 3 2 1 4 3 2 1" and "1 3 1", which likely indicate fingerings or breath marks. The handwriting is in ink on a piece of paper with horizontal lines.

4 3 4 3 2 1 4 3 4 3 2 1 2 5 2 1 2 3 1 5 3 4 3 2 1 4 3 4 3 2 1

*mf*

5 4 3 - 4 3 2 1 2 1 2 4 1 5 4 3

4 3 4 3 2 1 2 5 3 5 3 *mf* 5 2 5 3 4 2 1 2

2 4 3 5 4 3 5 4 3 5 3 4 2 1 2

1 3 1 2 3 4 5 2 3 1 2 1 3 1 2 1 3 1 2 3 4 5 2 3 1 2

*p*

1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2

5 4 3 4 3 2 | 4 3 2 1      5 4 3 4 3 2 | 4 3 2 1

This system contains measures 1 through 4. The treble staff features a descending melodic line with fingerings 5, 4, 3, 4, 3, 2 and 4, 3, 2, 1. The bass staff provides harmonic support with chords and single notes, including fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1. Slurs and accents are used to indicate phrasing and emphasis.

1 3 2 3 4 5 2 3 1 2      1 3 2 3 4 5 2 3 3 2 1

This system contains measures 5 through 8. The treble staff continues the melodic development with fingerings 1, 3, 2, 3, 4, 5, 2, 3, 1, 2 and 1, 3, 2, 3, 4, 5, 2, 3, 3, 2, 1. The bass staff includes a triplet in measure 6 and various chordal textures. The system concludes with a key signature change to two flats.

5 4 3 5 4 - - 3      2 6 1 3

4 3 4 3 2 1      2 1 3 3 4 3 2      5 1 2 1 2 1 3 2

This system contains measures 9 through 12. The treble staff has a melodic line with fingerings 5, 4, 3, 5, 4, rests, and 3, followed by 2, 6, 1, 3. The bass staff features a descending line with fingerings 4, 3, 4, 3, 2, 1 and other patterns. A mezzo-forte (mf) dynamic marking is present at the start of measure 9.

5 4 3 5 4 - 3      3 5 3 5 4 3 2 3 2 1 4 3 2

4 3 4 3 2 1      2 1 2 3 4 3 2      5 1 2 1 2 1 3 2

This system contains measures 13 through 16. The treble staff includes a melodic line with fingerings 5, 4, 3, 5, 4, rests, and 3, followed by 3, 5, 3, 5, 4, 3, 2, 3, 2, 1, 4, 3, 2. The bass staff continues with fingerings 4, 3, 4, 3, 2, 1 and other patterns. A mezzo-forte (mf) dynamic marking is present at the start of measure 13.

First system of a musical score. It consists of three staves. The top staff is a vocal line with a treble clef, key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, each starting with a 'v' (vibrato) marking. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs). The bottom staff is a piano accompaniment with a single bass clef. The system includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5).

Second system of a musical score. It consists of three staves. The top staff is a vocal line with a treble clef, key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music, each starting with a 'v' (vibrato) marking. The middle staff is a piano accompaniment with a grand staff (treble and bass clefs). The bottom staff is a piano accompaniment with a single bass clef. The system includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The word 'dal.' is written in the middle staff.

## LESSON X



## ST. AGNES

John B. Dykes

S. A. T. B.

Handwritten musical score for "St. Agnes" by John B. Dykes, S. A. T. B. version. The score is written on three systems of staves, each system containing a grand staff (treble and bass clef) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 5 measures. The score is written in a clear, legible hand.

## ST. CATHERINE H. F. Hemy

S. A. T. B.

Handwritten musical score for the hymn "St. Catherine" by H. F. Hemy. The score is arranged for Soprano, Alto, Tenor, and Bass (S. A. T. B.) voices, along with piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into three systems, each with five measures. The piano part is written in a grand staff (treble and bass clefs). The vocal parts are written in four staves, one for each voice part. The score includes various musical notations such as notes, rests, and fingerings. The piano accompaniment features a steady bass line and a more melodic upper line. The vocal parts have various ornaments and fingerings indicated above the notes.

System 1 (Measures 1-5):

- Measure 1: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 2: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 3: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 4: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 5: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).

System 2 (Measures 6-10):

- Measure 6: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 7: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 8: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 9: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 10: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).

System 3 (Measures 11-15):

- Measure 11: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 12: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 13: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 14: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).
- Measure 15: Soprano (F4, A4), Alto (F4, A4), Tenor (F4, A4), Bass (F4, A4), Piano (F4, A4, C5).

Handwritten musical score for piano, page 211. The score is in 3/4 time and consists of two systems. Each system has a grand staff (treble and bass clef) and a single bass line. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The first system has four measures, and the second system has five measures. The notation is handwritten and includes many annotations like '3', '4', '5', '2', '1', '3', '4', '2', '1', '3', '4', '2', '3', '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

## Major Scales in 2 octaves

The image displays ten staves of musical notation, each representing a major scale in two octaves. The scales are written in treble clef and include fingerings and accents. The scales are:

- Staff 1: C major (no sharps or flats)
- Staff 2: D major (one sharp: F#)
- Staff 3: E major (two sharps: F#, C#)
- Staff 4: F major (one flat: Bb)
- Staff 5: G major (two sharps: F#, C#)
- Staff 6: A major (three sharps: F#, C#, G#)
- Staff 7: B major (four sharps: F#, C#, G#, D#)
- Staff 8: C major (second octave, no sharps or flats)
- Staff 9: D major (second octave, one sharp: F#)
- Staff 10: E major (second octave, two sharps: F#, C#)

A handwritten musical score consisting of ten staves. The notation is in a single system, with each staff containing a series of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. The rests are indicated by a 'u' symbol. The staves are numbered 1 through 10, with the numbers placed below the notes. The key signature changes across the staves: the first staff is in C major (no sharps or flats), the second is in D major (two sharps), the third is in E major (three sharps), the fourth is in F major (one flat), the fifth is in G major (one sharp), the sixth is in A major (three sharps), the seventh is in B major (five sharps), the eighth is in C major (no sharps or flats), the ninth is in D major (two sharps), and the tenth is in E major (three sharps). The notation is written in black ink on a white background.



Assignment: XLIII. "Jesus Christ, our Saviour"

XV. "Christ Jesus who maketh us glad",  
The Seventy-Nine Chorales For The Organ by  
Marcel Dupré, H. W. Gray Co.

## EASTER HYMN From Lyra Davidica

L. H. and Pedal

The image displays a handwritten musical score for a hymn titled "Easter Hymn" from the collection "Lyra Davidica". The score is specifically for the "L. H. and Pedal" (Left Hand and Pedal) part. It is organized into four systems, each consisting of two staves. The notation is handwritten and includes various musical symbols such as notes, rests, and fingerings. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes many accidentals and fingerings, suggesting a complex harmonic structure. The second system continues the piece, maintaining the same key signature and notation style. The third system shows a change in the harmonic structure, with a key signature change to two flats (B-flat and E-flat) indicated by the presence of two flats in the key signature. The fourth system concludes the piece, with a final key signature of two flats. The score is written on a single page, with the page number "215" at the top center.

## Mais on san es allé Nau

Dandrieu

First system of musical notation. The treble clef staff contains a melody with notes and fingerings (4, 3, 3 2, 4, 5, 4, 3, 3 2, 3 2, 1, 2, 1, 3, 2, 1, 3 2, 4). The bass clef staff contains a bass line with notes and fingerings (2, 1, 3, 2, 1, 5, 2, 1, 3, 4, 3, 1, 5). The key signature has one flat (B-flat) and the time signature is 2/4.

Second system of musical notation. The treble clef staff contains a melody with notes and fingerings (1, 2, 3, 4, 3, 4 2 4, 3, 4, 3, 2, 3). The bass clef staff contains a bass line with notes and fingerings (5, 4, 3, 5, 1, 5, 1, 2, 1, 5, 2, 1, 5, 1, 3, 1, 4). The key signature has one flat (B-flat) and the time signature is 2/4.

Third system of musical notation. The treble clef staff contains a melody with notes and fingerings (3 2 3 2, 3, 4, 3, 2, 3 2 3 2, 1, 5, 3, 2, 4, 5, 4, 3, 4, 2, 5, 3, 4, 2). The bass clef staff contains a bass line with notes and fingerings (3, 2, 1, 2, 1, 5, 1, 5, 2, 1, 4, 3, 2, 1, 2, 5). The key signature has one flat (B-flat) and the time signature is 2/4. A double bar line with repeat dots is followed by the text "Gt.".

Fourth system of musical notation. The treble clef staff contains a melody with notes and fingerings (5, 4, 5, 4, 5, 4, 5, 3, 4, 5, 4, 5, 3, 4, 5, 3, 4, 5, 3). The bass clef staff contains a bass line with notes and fingerings (2, 5, 2, 4, 5, 3, 2, 1, 5, 2, 1). The key signature has one flat (B-flat) and the time signature is 2/4.





## LESSON XI

# Andante<sup>219</sup>

J. P. RAMEAU.

1683-1764.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3 4 5 4, 1 5, 4 3 2 1, 3 4 5 *ten.*, 2 5 2 1 5 4 5. Bass staff has notes with fingerings *mf* 3 2 1 2 5 4, 5 4 2, 5 1 3, 2 1 2 1 4 *ten.* 5, 3 5 3 5. Dynamics include *mf* and *ten.* (tenuendo). A *dolce* marking is present over the final measure.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4 3 2 1 4, 3 4 3 2 1 2, 3 4 5 4, 1 5, 4 3 2 1, 3 4 5 *ten.*, 2 5 3. Bass staff has notes with fingerings 3 2 1 2 3 4, 5 4 3 2 1 2, 5 1 3, 2 1 2 1 5, 3 5 3. Dynamics include *mf* and *ten.* (tenuendo). A *dolce* marking is present over the final measure.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5 4 5, 4 3 2 1 4, 3 2, 3 4 5 4, 4 3 4 3 2, 4 3 4 3 2, 1. Bass staff has notes with fingerings 3 2, 3 2, *mf* 5 2, 5 2, 5 2, 5 2. Dynamics include *mf*. A *dolce* marking is present over the final measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3 1 3 4 5 2, 1 2 3 4 5 1, 2 4 3 2 1 4 5, 4, 3, 2 4 3 2 3 2. Bass staff has notes with fingerings *dolce* 3, 2 3 2, 4 2 1 2 3 4, 1 2 3 4. Dynamics include *dolce*.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1 4 3 2 3 2, 1 2 3 1 2, 3 2 5, 4 3 5 4, 3, 5 4-5, 4 2 1. Bass staff has notes with fingerings 2 4 3, 2 1 2 3, 2 3 5, 1 5 4 2 1, 3 5 3 5, 5. Dynamics include *dolce*.

## CORONATION

Oliver Holden

S. T. B.

Handwritten musical score for "CORONATION" by Oliver Holden, S. T. B. version. The score is written on four systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures. The notation is handwritten and includes many fingerings and accents.

Handwritten musical score for the first system of 'Austrian Hymn'. The score is written on a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Accents (^) are placed above certain notes in the bass line.

## AUSTRIAN HYMN

Franz J. Haydn

Pedal part

Handwritten musical score for the Pedal part of 'Austrian Hymn'. The score consists of four staves of music in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a single line, with various rhythmic values and accidentals. Accents (^) and breath marks (v) are used throughout the piece.

## AUSTRIAN HYMN

Franz J. Haydn

S.A.T.B.

Handwritten musical score for "Austrian Hymn" by Franz J. Haydn, S.A.T.B. version. The score is written on three systems of staves, each system containing a grand staff (treble and bass clef) and a separate bass line. The key signature is one flat (B-flat) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten fingerings and articulation marks. The score is divided into measures by vertical bar lines.

The first system consists of three measures. The second system also consists of three measures. The third system consists of three measures. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals, along with handwritten fingerings and articulation marks.

The image displays two systems of handwritten musical notation for organ. Each system consists of a grand staff (treble and bass clefs) and a single bass staff below it. The first system spans three measures, and the second system spans four measures. The notation includes various chords, single notes, and melodic lines. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments (small 'v' marks) are placed above certain notes. The key signature is one flat (B-flat).

Assignment: IX. "O Christ who art the Light of the World"  
 II. "O Lord my God", The Seventy-Nine Chorales  
For The Organ by Marcel Dupre, H. W. Gray Co.

First system of musical notation. The treble clef staff contains a guitar melody with fingerings: Sw 4 1 5 4 1 5 4 3 2 1 2 3 2 3 5 3 4. The bass clef staff contains piano accompaniment with fingerings: 5 1 2 4 1 5 4 3 5 2 1 2 1. The system concludes with a guitar trill marked 'Gt.' and fingerings 4 2 3.

Second system of musical notation. The treble clef staff contains a guitar melody with fingerings: Sw 5 3 4 Gt 4 2 3 Sw 4 2 5 3 1 2 3 4 5 2 5 3 32 12 Gt. The bass clef staff contains piano accompaniment with fingerings: 2 1 2 1 5 3 2 5 3 2 1 3 1.

Third system of musical notation. The treble clef staff contains a guitar melody with fingerings: 2 5 4 5 1 3 4 5 3 1 32 12. The bass clef staff contains piano accompaniment with fingerings: 2 1 3 5 3 2 1 5 5 3 2 1 3 2 1 5 2.

Fourth system of musical notation. The treble clef staff contains a guitar melody with fingerings: Sw 1 4 5 4 1 5 4 2 1 2 1 5 3 2 5 2 1 5. The bass clef staff contains piano accompaniment with fingerings: 5 1 2 4 1 5 3 5 1 3 2 1 3 2 1 5.

Fifth system of musical notation. The treble clef staff contains a guitar melody with fingerings: 1 2 1 5 3 2 5 2 1 5 1 2 3 4 1 32 12 1 3 5 1 3. The bass clef staff contains piano accompaniment with fingerings: 5 4 3 2 5 2 1 5 3 5 3.



Handwritten musical score for guitar and piano, page 225. The score consists of four systems, each with a treble and bass staff. Fingerings and technical markings are present throughout.

**System 1:**

- Treble staff: *Sw.* 1 3 5, 2 3 5 4 1 3 2 1 3 2 5 4 1 3 2 1
- Bass staff: 5 3 2 1, 5 3 2 1, 5 4 3 2 5 2

**System 2:**

- Treble staff: 3 2 12, *Gt.* 2 3 5 3 2 4 4, 5 4 3 2 1 4 3 2, *Gt.* 3 5 3 2 5, *Cl.* 4
- Bass staff: 1 5 1 5, 1 2 1, 2 1 4 1 2 3 5, 1 2 3 5

**System 3:**

- Treble staff: 5 4 3 2 1 5 4 3, *Sw.* 3 1 5 4 1 5 4 3 2 1 2 3 2 3 5 3 4, *Gt.* 2 4 2 3
- Bass staff: 1 5 1 2 3 5, 5 1 2 4, 1 4 2 4, 2 1 2 1

**System 4:**

- Treble staff: *Sw.* 3 5 3 4, *Gt.* 2 4 2 3, *Sw.* 2 1 2 3 4 2 5 3 1 2 3 4 5 2 5 3, 2 3 2
- Bass staff: 2 1 1 2 1, 5 3 2, 1 5 3

## LESSON XII

## Arpeggios

This page contains ten staves of handwritten musical notation for arpeggios. The notation is written in a cursive, handwritten style. The staves are arranged vertically, each containing a series of notes and rests, often with fingerings indicated by numbers 1, 2, 3, 4, 5. The notation includes various musical symbols such as clefs, key signatures, and time signatures. The first staff begins with a treble clef and a 3/4 time signature. The subsequent staves use different clefs and time signatures, including 2/4, 3/4, and 7/8. The notation is dense and covers the entire page, with many notes and rests. The handwriting is fluid and expressive, typical of a composer's sketch or a personal study score. The page is numbered 227 at the top center, and the title 'Arpeggios' is written below the page number.

## HYFRYDOL

R. H. Prichard

Pedal part



## LYONS

J. M. Haydn

Pedal part



LYONS

J. M. Haydn

S.A.T.B.

Handwritten musical score for S.A.T.B. in G major (one sharp), 3/4 time. The score is divided into three systems, each with a grand staff (treble and bass clef) and a separate bass line. The music features various melodic lines with fingerings and articulations, and harmonic accompaniment. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures. The key signature is G major (one sharp). The time signature is 3/4. The notation includes notes, rests, and various musical symbols such as slurs, ties, and fingerings.

ITALIAN HYMN (TRINITY) F. De Giardini

Pedal part

## ITALIAN HYMN (TRINITY) F. De Giardini

S.A.T.B.

Handwritten musical score for "ITALIAN HYMN (TRINITY)" by F. De Giardini, S.A.T.B. setting. The score is written on three systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The music features various musical notations including notes, rests, and fingerings. Above the first system, there are handwritten numbers: 5 4 3 5 4 3 4 2 3 4. Above the second system, there are handwritten numbers: 5 4 3 2 1 4 5 4 2 1. Above the third system, there are handwritten numbers: 4 5 4 3 5 4 3 4 5 4 3 5 4 3. The score is handwritten and appears to be a working draft or a personal manuscript.

The image shows a handwritten musical score for organ, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and fingerings (1-5). The middle staff is in bass clef and provides harmonic support with chords and single notes, also including fingerings. The bottom staff is in bass clef and features a lower melodic line with breath marks (^) and fingerings. The score is divided into four measures by vertical bar lines.

Assignment: XLII. "Jesus my joy"

LXXVII. "We all believe in one God", The  
Seventy-Nine Chorales For The Organ by  
 Marcel Dupre, H. W. Gray Co.



## A Rare Song In Praise Of Christmas

W. T. Best

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains a series of eighth and quarter notes. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It features a guitar solo indicated by 'Gt. solo' and includes various fingerings (1-5) and slurs. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8, containing eighth and quarter notes with some slurs.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains a series of eighth and quarter notes. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It features a guitar solo indicated by 'Gt. solo' and includes various fingerings (1-5) and slurs. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8, containing eighth and quarter notes with some slurs.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 8/8. It contains a series of eighth and quarter notes. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8. It features a guitar solo indicated by 'Gt. solo' and includes various fingerings (1-5) and slurs. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 8/8, containing eighth and quarter notes with some slurs.

Handwritten musical score for the first system, measures 1-4. The score is written on three staves (treble, bass, and a lower bass staff). The key signature has one flat (B-flat). The first staff (treble) contains a melody with various intervals and a 'Sw.' (Swing) marking above the first measure. The second staff (bass) contains a bass line with a '4' marking above the first measure. The third staff (lower bass) contains a bass line with a '1' marking above the first measure. The measures are separated by vertical bar lines.

Handwritten musical score for the second system, measures 5-8. The score continues on three staves. The first staff (treble) contains a melody with a 'Sw.' marking above the fifth measure. The second staff (bass) contains a bass line with a '4' marking above the fifth measure. The third staff (lower bass) contains a bass line with a '1' marking above the fifth measure. The measures are separated by vertical bar lines.

Handwritten musical score for the third system, measures 9-12. The score continues on three staves. The first staff (treble) contains a melody with a 'Sw.' marking above the ninth measure. The second staff (bass) contains a bass line with a '4' marking above the ninth measure. The third staff (lower bass) contains a bass line with a '1' marking above the ninth measure. The measures are separated by vertical bar lines.

Handwritten musical score for guitar, page 235. The score is organized into three systems, each consisting of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in a lower bass clef (likely for a second bass line or a specific guitar register). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive fingerings indicated by numbers 1-5 above or below notes. Some notes are marked with a '7', possibly indicating a natural harmonic or a specific fretting technique. The score is divided into measures by vertical bar lines, and the overall structure suggests a continuous piece of music.

Handwritten musical score for guitar, numbered 236. The score is written on three systems of three staves each. The first two systems are in B-flat major (two flats), and the third system is in D major (two sharps). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The first system has a treble clef and a key signature of two flats. The second system has a bass clef and a key signature of two flats. The third system has a treble clef and a key signature of two sharps. The score is heavily annotated with fingerings and includes a 'Sw.' (Swell) marking in the first system.

Handwritten musical notation for measures 237-238. The system consists of three staves: Treble, Bass, and a lower Bass staff.

**Measure 237:**

- Treble Staff:** Starts with a whole note chord (F4, A4, C5) with fingerings 5, 2, 1. This is followed by two eighth notes (G4, A4) with a '7' above them. The measure ends with a half note (D5) marked 'Gx.' and a fermata.
- Bass Staff:** A sequence of eighth notes: F#3 (fing. 2), G3 (fing. 3), A3 (fing. 1), B3 (fing. 2), C4 (fing. 3), D4 (fing. 1). The measure ends with a half note (D4) marked 'Gx.' and a fermata.
- Lower Bass Staff:** A half note (D3) with an accent (^) and a fermata.

**Measure 238:**

- Treble Staff:** A half note (D5) with a fermata, followed by a quarter rest. Then, a sequence of eighth notes: C5 (fing. 3), B4 (fing. 1), A4 (fing. 3), G4 (fing. 4), F#4 (fing. 2), E4 (fing. 1). The measure ends with a half note (D5) with a fermata.
- Bass Staff:** A sequence of eighth notes: F#3 (fing. 3), G3 (fing. 1), A3 (fing. 3), B3 (fing. 4), C4 (fing. 2), D4 (fing. 1). The measure ends with a half note (D4) with a fermata.
- Lower Bass Staff:** A half note (D3) with an accent (^) and a fermata.

Handwritten musical notation for measures 239-240. The system consists of three staves: Treble, Bass, and a lower Bass staff.

**Measure 239:**

- Treble Staff:** A sequence of eighth notes: F#4 (fing. 4), G4 (fing. 2), A4 (fing. 1), B4 (fing. 2), C5 (fing. 1), D5 (fing. 2). The measure ends with a half note (D5) with a fermata.
- Bass Staff:** A sequence of eighth notes: F#3 (fing. 4), G3 (fing. 2), A3 (fing. 1), B3 (fing. 2), C4 (fing. 1), D4 (fing. 2). The measure ends with a half note (D4) with a fermata.
- Lower Bass Staff:** A half note (D3) with an accent (^) and a fermata.

**Measure 240:**

- Treble Staff:** A half note (D5) with a fermata, followed by a quarter rest.
- Bass Staff:** A half note (D4) with a fermata, followed by a quarter rest.
- Lower Bass Staff:** A sequence of eighth notes: F#3 (fing. 3), G3 (fing. 1), A3 (fing. 3), B3 (fing. 4), C4 (fing. 2), D4 (fing. 1). The measure ends with a half note (D4) with a fermata.

Handwritten musical notation for measures 241-242. The system consists of three staves: Treble, Bass, and a lower Bass staff.

**Measure 241:**

- Treble Staff:** A whole note (D5) with a fermata.
- Bass Staff:** A whole note (D4) with a fermata.
- Lower Bass Staff:** A half note (D3) with an accent (^) and a fermata.

**Measure 242:**

- Treble Staff:** A whole note (D5) with a fermata.
- Bass Staff:** A whole note (D4) with a fermata.
- Lower Bass Staff:** A sequence of eighth notes: F#3 (fing. 3), G3 (fing. 1), A3 (fing. 3), B3 (fing. 4), C4 (fing. 2), D4 (fing. 1). The measure ends with a half note (D4) with a fermata.

## APPENDIX B

## EXPERIMENTAL GROUP TEACHERS

		Number of Beginning Students
DOROTHY ADDY	Wichita, Kansas	2
Organ professor, Friends College		
LORITTA BAXTER	Oklahoma City, Oklahoma	2
Organist, Highland Hills Baptist Church		
JAN BIRTGIL	Tulsa, Oklahoma	1
Organist, First Baptist Church		
JAMES BULLOCK	Norman, Oklahoma	2
Graduate organ assistant, University of Oklahoma		
ILAH DIXON	Springfield, Missouri	1
Organ professor, Southwest Missouri State College		
ANTONE GODDING	Oklahoma City, Oklahoma	2
Organ professor, Oklahoma City University		
SHARON LYON	Nashville, Tennessee	1
Organist, First Baptist Church		
CAROLYN ORBIN	Overland Park, Kansas	2
Organist, Overland Park Baptist Church		
VIRGINIA RIDENHOUR	Tulsa, Oklahoma	2
Organist, Brookside Baptist Church		
DONN ROWLETT	Seminole, Oklahoma	1
Organist, First Methodist Church		

## CONTROL GROUP TEACHERS

		Number of Beginning Students
TOMMI COX	Shawnee, Oklahoma	1
Organist, First Presbyterian Church		
JOANNE CURNUTT	Stillwater, Oklahoma	6
Organ professor, Oklahoma State University		
ELIZABETH FARRIS	Edmond, Oklahoma	2
Organ professor, Central State University		
CAROL SUE FRANKLIN	Shawnee, Oklahoma	1
Senior organ student, Oklahoma Baptist University		
JOYCE LINTON	Shawnee, Oklahoma	1
Organ major, Oklahoma Baptist University		
RUBY MOFFITT	Springfield, Missouri	2
Private organ studio		
JOHN SMITH	Putnam City, Oklahoma	2
Organist, Putnam City Baptist Church		
MRS. A LeRCY TAYLOR	Bethany, Oklahoma	1
Organ professor, Bethany Nazarene College		
TED WILBANKS	Moore, Oklahoma	1
Organ professor, Hillsdale Free Will Baptist College		



## TEACHER EVALUATION OF ORGAN STUDY

Name \_\_\_\_\_

Address \_\_\_\_\_

1. Instructional material includes the necessary beginning techniques?  
(underline one)      Yes  
                                 Most  
                                 Some  
                                 No
2. Provides for gradual development of the basic fundamentals?  
                                 Yes  
                                 Usually  
                                 Sometimes  
                                 No
3. Repertoire interesting and advantageous for the student?  
                                 Yes  
                                 Usually  
                                 Sometimes  
                                 No
4. Can be adjusted to the individual student?  
                                 Yes  
                                 Usually  
                                 Sometimes  
                                 No
5. Prepares the student for playing simple hymns?  
                                 Yes  
                                 Usually  
                                 Sometimes  
                                 No

TEACHER EVALUATION  
EXPERIMENTAL METHOD

- 
- 
1. Instructional material includes the necessary beginning techniques?

TEACHER NUMBER	YES	MOST	SOME	NO
E 01	X			
E 02		X		
E 03	X			
E 04	X			
E 05	X			
E 06		X		
E 07	X			
E 08	X			
E 09	X			
E 10		X		

---

TEACHER EVALUATION  
EXPERIMENTAL METHOD

---

---

2. Provides for gradual development of the basic fundamentals?

TEACHER NUMBER	YES	USUALLY	SOMETIMES	NO
-------------------	-----	---------	-----------	----

---

E 01	X			
E 02		X		
E 03	X			
E 04	X			
E 05	X			
E 06		X		
E 07	X			
E 08	X			
E 09	X			
E 10	X			

---

TEACHER EVALUATION  
EXPERIMENTAL METHOD

---

---

3. Repertoire interesting and advantageous for the student?

TEACHER NUMBER	YES	USUALLY	SOMETIMES	NO
-------------------	-----	---------	-----------	----

---

E 01	X			
E 02		X		
E 03		X		
E 04	X			
E 05		X		
E 06			X	
E 07	X			
E 08		X		
E 09	X			
E 10		X		

---

TEACHER EVALUATION  
EXPERIMENTAL METHOD

---

4. Can be adjusted to the individual student?

TEACHER NUMBER	YES	USUALLY	SOMETIMES	NO
E 01	X			
E 02	X			
E 03	X			
E 04	X			
E 05		X		
E 06			X	
E 07	X			
E 08		X		
E 09	X			
E 10		X		

---

TEACHER EVALUATION  
EXPERIMENTAL METHOD

---

5. Prepares the student for playing simple hymns?

TEACHER NUMBER	YES	USUALLY	SOMETIMES	NO
E 01	X			
E 02	X			
E 03	X			
E 04	X			
E 05	X			
E 06		X		
E 07	X			
E 08	X			
E 09	X			
E 10	X			

---

## STUDENT EVALUATION OF ORGAN STUDY

Name \_\_\_\_\_

Address \_\_\_\_\_

Grade in School \_\_\_\_\_ Age \_\_\_\_\_

1. Are you now playing the organ for church services?

(underline one) Regularly  
Occasionally  
None

2. How do you plan to apply your organ study?

Professional organist or teacher  
Part-time church organist  
Play only for fun or amusement  
Not continue playing

3. Would you recommend this course of study to a friend?

Yes  
No

4. Underline the words that best describe these lessons.

Challenging	Enjoyable
Boring	Interesting
Fun	Absurd
Ridiculous	Inconsistent
Easy	Intriguing

STUDENT EVALUATION  
EXPERIMENTAL METHOD

1. Are you now playing the organ for church services?

<u>Student Number</u>	<u>Regularly</u>	<u>Occasionally</u>	<u>None</u>
02			X
07			X
09			X
11		X	
12			X
15		X	
19			X
22			X
23			X
25			X
26			X
27			X
28		X	
30			X
31		X	
32			X



STUDENT EVALUATION  
EXPERIMENTAL METHOD

2. How do you plan to apply your organ study?

STUDENT NUMBER	PROFESSIONAL ORGANIST OR TEACHER	PART-TIME CHURCH ORGANIST	ONLY FOR FUN OR AMUSEMENT	NOT CONTINUE PLAYING
02		X	X	
07			X	
09		X		
11		X	X	
12		X	X	
15		X	X	
19		X	X	
22			X	
23		X		
25			X	
26	X			
27		X		
28	X			
30	X	X	X	
31	X			
32		X		

STUDENT EVALUATION  
EXPERIMENTAL METHOD

3. Would you recommend this course of study to  
a friend?

STUDENT NUMBER	YES	NO
02	X	
07	X	
09	X	
11	X	
12	X	
15	X	
19	X	
22	X	
23	X	
25	X	
26	X	
27	X	
28		X
30	X	
31	X	
32	X	

STUDENT EVALUATION  
EXPERIMENTAL METHOD

4. Underline the words that best describe these lessons.

	02	07	09	11	12	15	19	22	23	25	26	27	28	30	31	32
Challenging	X		X	X	X	X	X	X	X		X	X			X	X
Boring													X		X*	
Fun														X		
Ridiculous																
Easy																
Enjoyable	X					X		X	X		X			X		X
Interesting	X	X	X			X		X	X	X	X	X		X	X	X
Absurd																
Inconsistent							X		X				X			
Intriguing															X	

\*31 First four lessons boring because I already had most of the material.  
Starting with the fourth lesson the material was new and intriguing.

# ORGAN SOLO INTERPRETATION STUDY PERFORMANCE RATING SHEET

**Instructions:** Rate each performer in five categories: 1) musical interpretation; 2) rhythmic accuracy; 3) note accuracy; 4) fluency of technique; 5) over-all effect. Check at any point along the graduated scale, using the following guide: 1--a poor performance; 2--a below-average performance; 3--an average performance; 4--a good performance; 5--an excellent performance.

No.	Rating	Category Scores	Composite Score
<b>Musical Interpretation</b>			
0.5	1	2	3
4	5	5.5	
<b>Rhythmic Accuracy</b>			
0.5	1	2	3
4	5	5.5	
<b>Note Accuracy</b>			
0.5	1	2	3
4	5	5.5	
<b>Fluency of Technique</b>			
0.5	1	2	3
4	5	5.5	
<b>Over-all Effect</b>			
0.5	1	2	3
4	5	5.5	

Judge's Signature \_\_\_\_\_

TABLE 7  
ORGAN JURY EVALUATION

RANDOM NUMBER	PUPIL NUMBER	O J 1	O J 2	O J 3	O J 4	O J 5	AVERAGE RATING	
1	29	1.75	4.2	3.55	3.2	2.9	3.12	
2	26	2.8	5.0	4.35	3.8	3.65	3.92	X
3	27	3.7	5.0	4.5	3.4	4.3	4.18	X
4	05	2.6	4.4	4.8	4.2	3.95	3.99	
5	18	2.9	3.6	3.85	2.6	2.85	2.76	
6	13	1.75	4.2	3.7	3.2	3.3	3.23	
7	08	1.4	3.0	2.05	2.0	2.4	2.09	
8	09	1.8	3.2	2.8	2.0	2.7	2.50	X
9	04	2.05	3.8	3.8	2.0	2.0	2.73	
10	22	2.65	5.5	3.7	4.5	3.3	3.93	X
11	17	1.35	3.0	1.5	1.8	2.4	2.01	
12	28	4.0	5.4	5.0	5.0	4.45	4.77	X
13	23	3.3	3.4	3.2	3.8	4.0	3.54	X
14	19	4.0	4.0	2.7	4.0	3.8	3.70	X
15	30	3.5	5.5	4.25	4.8	3.8	4.37	X
16	14	2.9	5.5	4.1	3.6	3.8	3.98	
17	07	2.7	3.4	4.15	3.2	2.7	3.23	X
X = EXPERIMENTAL METHOD STUDENT								

TABLE 7 - Continued  
ORGAN JURY EVALUATION

RANDOM NUMBER	PUPIL NUMBER	O J 1	O J 2	O J 3	O J 4	O J 5	AVERAGE RATING
18	03	2.45	4.2	2.55	2.5	3.3	3.00
19	16	2.55	5.0	3.6	3.8	3.9	3.75
20	33	.95	2.4	.90	1.0	1.25	1.30
21	15	2.95	5.0	3.7	3.1	2.6	3.47 X
22	20	2.7	4.2	2.45	4.0	3.3	3.33
23	06	.95	3.4	2.45	3.0	2.5	2.46
24	21	3.05	4.0	4.15	4.4	4.0	3.92
25	11	2.90	5.0	2.5	2.8	3.1	3.26 X
26	10	2.3	3.4	2.25	2.5	2.65	2.62
27	12	2.75	3.4	1.75	2.1	2.65	2.53 X
28	02	3.75	5.0	1.6	4.0	3.95	3.66 X
29	25	3.75	3.8	3.25	3.7	4.0	3.70 X
30	24	2.85	2.8	2.5	2.1	2.35	2.52
31	01	3.45	2.8	2.6	2.0	2.5	2.67
32	32	1.85	2.8	2.0	1.75	2.75	2.23 X
33	31	3.9	5.0	3.8	4.98	3.7	4.28 X

TABLE 8  
RESEARCH JURY EVALUATION

RANDOM NUMBER	PUPIL NUMBER	R J 1	R J 2	R J 3	R J 4	R J 5	AVERAGE RATING	
1	29	3.6	1.5	4.0	3.0	2.0	2.82	
2	26	4.2	2.2	2.6	3.2	2.95	3.03	X
3	27	3.6	3.2	4.9	2.2	2.85	3.35	X
4	05	4.2	2.5	1.3	2.35	3.55	2.78	
5	18	2.6	2.6	3.15	2.05	3.6	2.80	
6	13	3.0	2.7	1.75	2.9	4.15	2.90	
7	08	2.0	2.25	.80	1.6	1.3	1.59	
8	09	3.0	2.25	2.65	1.75	1.6	2.25	X
9	04	2.8	1.8	2.8	1.45	2.7	2.31	
10	22	4.0	3.5	3.75	1.9	4.2	3.47	X
11	17	1.0	1.8	.50	1.65	.80	1.15	
12	28	5.0	3.95	4.4	4.1	5.0	4.49	X
13	23	4.0	2.2	2.95	2.0	2.45	2.72	X
14	19	4.4	3.05	3.75	2.15	3.0	3.27	X
15	30	3.4	2.75	3.3	3.2	4.5	3.43	X
16	14	3.4	3.0	4.75	2.8	3.0	3.39	
17	07	3.0	2.85	3.25	2.6	3.05	2.95	X

TABLE 8 - Continued  
RESEARCH JURY EVALUATION

RANDOM NUMBER	PUPIL NUMBER	R J 1	R J 2	R J 3	R J 4	R J 5	AVERAGE RATING
18	03	3.8	2.45	1.45	2.05	3.2	2.59
19	16	3.4	3.05	3.0	3.1	3.4	3.19
20	33	1.0	1.0	.50	1.0	.60	.82
21	15	3.4	3.0	3.0	3.2	3.65	3.25 X
22	20	3.4	2.3	2.55	2.2	4.65	3.02
23	06	3.2	2.35	1.65	2.5	3.25	2.59
24	21	3.4	3.5	3.1	3.4	4.85	3.65
25	11	4.0	2.9	3.8	3.75	2.8	3.45 X
26	10	3.2	2.1	3.0	1.25	2.8	2.47
27	12	3.5	2.8	3.65	2.88	2.65	3.10 X
28	02	3.2	2.8	2.15	1.42	2.6	2.43 X
29	25	4.4	3.65	3.25	3.83	3.55	3.74 X
30	24	3.1	1.9	1.2	2.15	1.0	1.87
31	01	3.1	2.2	2.8	2.3	2.25	2.53
32	32	3.5	1.5	3.0	2.5	2.65	2.63 X
33	31	4.1	3.95	4.75	4.0	4.65	4.29 X



TABLE 9  
COMPARISON OF AGE GROUPS

HIGH SCHOOL AND UNDER				COLLEGE AND ADULT			
EXPERIMENTAL GROUP		CONTROL GROUP		EXPERIMENTAL GROUP		CONTROL GROUP	
STUDENT NUMBER	AVERAGE RATING	STUDENT NUMBER	AVERAGE RATING	STUDENT NUMBER	AVERAGE RATING	STUDENT NUMBER	AVERAGE RATING
07	3.09	01	2.60	02	3.04	03	3.79
11	3.36	04	2.52	09	2.38	05	3.39
12	2.82	13	3.07	15	3.36	06	2.53
25	3.72	21	3.79	19	3.49	08	1.84
26	3.48	29	2.97	22	3.70	10	2.55
30	3.90			23	3.13	14	3.69
31	4.29			27	3.77	16	3.47
				28	4.63	17	1.58
				32	2.43	18	2.78
						20	3.18
						24	2.20
						33	1.06
TOTAL	24.66		14.95		29.93		32.06
MEAN	3.52		2.99		3.33		2.67

TABLE 10

KENDALL COEFFICIENT OF CONCORDANCE: W

JURY	S T U D E N T					N U M B E R S					
	1	2	3	4	5	6	7	8	9	10	11
R J 1	11.5	4.5	11.5	24.5	30	27	31	27	29	8	32.5
R J 2	31.5	25	6	18	17	16	22.5	29.5	4.5	4.5	29.5
R J 3	5	23	1	29	13	26	31	22	20.5	7.5	32.5
R J 4	10	7	19.5	17	23.5	11	29	27	30	26	28
R J 5	28	18	19	10.5	9	7	30	29	22	6	32
O J 1	28.5	16	6	21	13	28.5	30	27	25	20	31
O J 2	14.5	11	11	12	21	14.5	28.5	27	19.5	2	28.5
O J 3	16	4	3	2	9	13	28	19	10.5	13	32
O J 4	17	11	15	6	22	17	28.5	28.5	28.5	4	31
O J 5	19	13	2	6.5	20	15.5	29.5	22.5	32	15.5	29.5
TOTAL	181.0	132.5	94.0	126.5	177.5	175.5	288.0	251.5	246.5	106.5	306.5
MEAN	18.1	13.2	9.4	12.6	17.8	17.6	28.8	25.2	24.6	10.6	30.6

TABLE 10 - Continued

KENDALL COEFFICIENT OF CONCORDANCE: W

JURY	S T U D E N T N U M B E R S										
	12	13	14	15	16	17	18	19	20	21	22
R J 1	1	8	2.5	17.5	17.5	27	10	17.5	32.5	17.5	17.5
R J 2	1.5	25	7.5	15	9.5	12	19	7.5	33	9.5	21
R J 3	4	19	7.5	10	2.5	11.5	28	16.5	32.5	16.5	24
R J 4	1	25	21.5	7	13	14	23.5	9	33	7	19.5
R J 5	1	26	16.5	5	16.5	15	14	12	33	8	3.5
O J 1	1.5	9	1.5	7	13	18.5	23	22	32.5	11	18.5
O J 2	7	24	17.5	2	2	24	14.5	11	33	11	14.5
O J 3	1	18	20	5	8	6.5	22	15	33	13	25.5
O J 4	1	11	8	3	14	17	23.5	11	33	19	8
O J 5	1	4	10	10	10	22.5	15.5	8	33	26	15.5
TOTAL	20.0	169.0	112.5	81.5	106.0	168.0	193.0	129.5	325.5	138.5	167.5
MEAN	2.0	17.0	11.2	8.2	10.6	16.8	19.3	13.0	32.6	13.8	16.8

TABLE 10 - Continued

KENDALL COEFFICIENT OF CONCORDANCE: W

JURY	S T U D E N T N U M B E R S										
	23	24	25	26	27	28	29	30	31	32	33
R J 1	22	17.5	8	22	13.5	22	2.5	24.5	24.5	13.5	6
R J 2	20	4.5	11	27	13.5	13.5	3	28	25	31.5	1.5
R J 3	27	14	6	16.5	9	25	11.5	30	20.5	16.5	2.5
R J 4	15.5	5	4	32	12	31	3	21.5	18	15.5	2
R J 5	13	2	20.5	20.5	23.5	25	10.5	31	27	23.5	3.5
O J 1	32.5	10	13	24	17	4.5	4.5	15	8	26	3
O J 2	24	17.5	11	24	24	11	19.5	31	31	31	11
O J 3	25.5	6.5	23.5	27	30	31	17	23.5	21	29	10.5
O J 4	20	5	2.1	23.5	25.5	8	13	25.5	28.5	32	2
O J 5	27.5	4	18	24.5	24.5	6.5	4	31	27.5	21	12
TOTAL	227.0	86.0	117.1	241.0	192.5	177.5	88.5	261.0	231.0	239.5	54.0
MEAN	22.7	8.6	11.7	24.1	19.2	17.8	8.8	26.0	23.1	24.0	5.4